

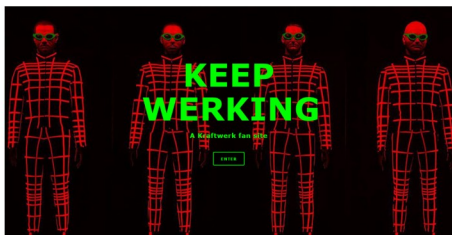
AKTIVITÄT

ISSUE N° 5 DECEMBER 1993

AN UNOFFICIAL KRAFTWERK/
ELEKTRIC MUSIC FANZINE



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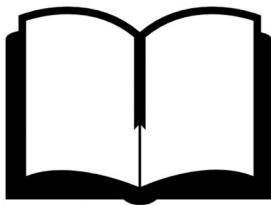
K R A F T W E R K F A N Z I N E

This document contains the scanned pages of one of the Kraftwerk Aktivität Fanzines or complimentary publications that were produced from 1992 through to 1998.

During this time 10 Fanzines were published along with various update issues and other complimentary publications.

The scans have only been altered for clarity, with the exception of addresses and phone numbers that have now been blocked out. So please note that all errors and miss-information are as they appeared at the time of publication. Later issues tried to address the earlier problems as the production team put more stringent editorial practices in place.

Best viewed with two pages side-by-side



INTRO

Greetings,

Welcome to AKTIVITÄT 5. The original plan had been that this issue would coincide with the 3rd Kraftwerk convention, to be held in Blackpool on 27th February 1994. However, by September of this year, it was obvious to me that this issue was well on its way to completion and to hold it back until the end of February would be a pity. So, this issue is making use of your letterbox far earlier than usual. Unfortunately, it does not follow that issue 6 will appear any earlier, as the data banks are now almost completely empty of finished articles. Provisionally, issue 6 will probably appear in June or July of 1994. One possibility however is that a 'Retro' issue (combining updated versions of the best articles from issue 1 and also the limited edition 'Convention Special' issue) will be produced. This is just theory at present though - who knows, there may be a lot of Kraftwerk activity between now and then!

Other comments that would normally be included here in the Intro are covered in the Feedback section. Finally, I would especially like to thank the regular Italian readers of the fanzine, whose information has been particularly beneficial to this issue.

IAC
November 1993

Since being involved with AKTIVITÄT fanzine since the beginning, I never knew Kraftwerk had such a wide array of fans. I have seen Kraftwerk live all over Great Britain and also on The Continent. The best part of it all, besides seeing Kraftwerk, is that the fans stick together and say hello.

When I was at the Osnabrück concert, earlier this year, some German fans realised I was English and came to chat to me. Some even had copies of, or knew of, AKTIVITÄT. "Are you from AKTIVITÄT?". Until I started to contribute to AKTIVITÄT I never knew so many people. This fanzine now goes from one side of the world, USA/Canada, through Europe and on to the other side, Australia and even Japan has been known, as well as other, less obvious territories such as South Africa and Israel. So, if you like the idea of having a penpal, give it a go - by using the small ads section. It's free!

Paul Wilkinson,
November 1993.

AKTIVITÄT IS AN UNOFFICIAL FANZINE, PROVIDING
NEWS & VIEWS ON THE OUTPUT OF KRAFTWERK AND
ELEKTRIC MUSIC. PRODUCED BY FANS, FOR FANS

AKTIVITÄT

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JUST AS ISSUE 4 was being finished, news of a new piece of material by Kraftwerk in support of Greenpeace's anti-Sellafield 2 campaign was coming to light. Well, I have managed to view the actual news report that was aired on MTV back in July (thanks Dolf!) and the description of it in issue 4 is pretty much as it actually is. There is only a very small portion of it shown on the MTV report, so I do not know quite how long the piece actually is. The video shows the bands robots (including the Fernando robot) going through their usual motions - it is perhaps out-takes/leftovers from the 1991 video for 'The Robots'. Over this, the facts on the Sellafield 2 plant are shown in bold lettering, while a more sinister version of the electronic 'robot voice' states these facts. ***Sellafield 2 will produce 7.5 tons of Plutonium every year. 1.5 kilograms of Plutonium make a nuclear bomb. Sellafield 2 will release the same amount of radioactivity in to the environment as Chernobyl every 4.5 years. One of the radioactive substances, Krypton 85, will cause death and skin cancer.***

But it is not just Kraftwerk themselves who have been courting political subjects; ex-member, Wolfgang Flür, along with additional input from Emil Schult, has been involved with the release of a single to highlight the plight of refugees of what was formerly Yugoslavia. Under the name of Jamo, a video for the song has been shown along with a report on the project on MTV. There has also been a memorable performance of the song at the German music fair 'PopKorn', where, for the performance, Wolfgang proceeded to paint over television screens (showing footage from the war) with black paint. Aimed primarily at bringing attention to the sad situation in the former Yugoslavia, Kraftwerk it ain't...

$$((((((\cdot)))))))$$

In 1992 a compilation CD, **'The Model'** was issued in America, drawing tracks from the bands output on the Capitol records label. Well, a similar compilation has now appeared in Japan. When I first heard of this, I had rather high hopes that this might well be a pretty decent compilation. The American CD could only use tracks from the Capitol-era releases as Kraftwerk's later releases are on another record company - Warner/Elektra. In Japan, most of Kraftwerk's releases have been on Capitol and then EMI. Effectively, the same company. So, there was perhaps a faint glimmer of hope that this compilation could perhaps span the bands career from 'Autobahn' up to 'The Mix', yes? Well, it turns out to be something of a letdown - it only features (yet again) tracks from the three LPs released by Capitol. The track-listing is similar to the American compilation CD, though not the same. The CD is released by Capitol and the catalogue number is TOCP 7913. The sleeve design is not too good though it is quite odd in that the front features a **Stereogram** - though the design appears to be only random dots and lines, if viewed correctly it becomes a 3-dimensional Kraftwerk logo! (Track listing; 'Geiger Counter'(1.07), 'Radioactivity'(6.42), 'Antenna'(3.42), 'Europe Endless'(9.36), 'Showroom Dummies'(6.10), 'The Robots'(6.11), 'The Model'(3.39), 'The Man Machine'(5.28).) *(See illustration on the opposite page.)*

It turns out that an official release of 'Tour De France' has now appeared on CD. It is on a German release called 'DJ's Best' (12 German Dancefloor Classics), on the BMG/Ariola label (Cat no. 261 281-222). The compilation features tracks from the likes of Snap, West Bam, DAF, Ledernacken, Die Toten Hosen, Liasons Dangereuses and, of course, Kraftwerk. While the majority of the other tracks clock in at 12"-mix lengths, the version of 'Tour De France' clocks in at 3'42", so I would presume, based only on the length of the song, that it is the 7" edit of the 1984 Francois Kevorkian remix. (I have not actually heard the CD, so this is mere guesswork.)

The UK monthly magazine 'Select', one of the more flippant of the monthlies it must be noted, had its own '100 coolest people in pop' list published in the September issue. And where were Kraftwerk you may well ask? Well, number 2 actually! Or at least Florian Schneider was. Ralf was passed over due to his overenthusiasm for cycling. However, the dummkopf in charge of the photo's went and printed a pic of Fritz Hilpert's robot though.....

(((((*)))))

An upcoming release to look out for, as reported on MTV recently; an LP featuring cover versions of Kraftwerk songs is due for release from Mute records. The prime movers behind the project is the band **Laibach** and as well as themselves, the other bands featured on the LP are all from the Slovenian and former-Yugoslavian areas. Amongst the bands featured are **Borghesia**, **Coptic Rain**, **VideoSex**, **Random Logic** and numerous others. The LP is in preparation and has a provisional title of '**Kraftwerk In The Looking Glass**'. The album is expected to be issued in January 1994.

(((((*)))))

1976 REVISITED - UPDATE

Issues 4's article on the 1976 tour was rather vague about what tracks the band might have played at those concerts. In addition to the UK gigs in October of that year, it is known that they also performed in France too, in September. From a live review of the concert the songs the band played would appear to be have been thus; *Europe Endless*, *Radioactivity*, *Airwaves*, *Ohm Sweet Ohm*, *Trans-Europe Express*, *Tongebirge*, *Les Mannequins*. No mention is made of '*Kometenmelodie*', though in one of the UK reviews it is stated that this is what the show opened with, so it may have been an omission on the reviewers part.

Interestingly, the French review refers to the song '*Airwaves*' as having been played, whereas the UK one claims that it was '*Antenna*'. I suspect that it was in fact '*Airwaves*' - the UK review was pretty duff! Somehow, methinks the UK journalist was none too big a Kraftwerk fan and trivialities like the correct song title may have been lost on him!

(((((*)))))

ELEKTRIC MUSIC

While Elektric Music's UK releases have had a rather low profile in the UK, a third single from '*Esperanto*' is to be issued in Germany. '*Lifestyle*' was issued in November, on 12" (cat. no. 055 93855) and CD single (055 93853). As well as the familiar LP mix there are also 4 new remixes of the track included. (The 12" does not include the LP mix though.) At the present time (mid November) there is no scheduled date for the UK release, though a three mix promo-only 10" single has been issued by EastWest.

In the UK media, they have been featured in a very good 2-page interview in '*Future Music*' magazine (September 1993). This also features some good colour pix of the band too. A 1-page interview in the October issue of '*Record Collector*' magazine has cleared up one mystery - there was a 10" promo-only single for '*Crosstalk*', though very, very limited. This also means that there is probably NOT a 12" release of '*Crosstalk*' on the go. Most recently, a 2 page interview with Karl Bartos was featured in the November issue (issue no. 85) of **MT (Music Technology)**.

More detailed facts on the activities of Elektric Music on page 34.

IAC

News this issue supplied by ; Paul Wilkinson, Dolf Wiemer, Gunther Poecker, Paul Corner, Basile Tonino, Mark Stagg, Jan Berkhout, John Shilcock, Mute Records.

IN THE 'Convention Special' there was the first foray into the area of music press interviews with Kraftwerk. This article is a lengthier look into the subject, based on the music paper interviews I have collected over the years. It is inevitable that there are many missing from this listing, especially from foreign shores, but this is a starter and should at least gather a chunk of what is available in terms of the UK press.

What The Papers Say....

Your host; IAC

To make things a little easier, I have rated these articles thus;

**** Excellent, informative interview with good pictures too.

*** Excellent interview, but not so hot on the pictures front. Or vice versa.

** Reasonably interesting, though not essential.

** Has its moments, but by no means essential.

* Well, I am sure you can guess what a measly 1 star means!

Avoid Don't waste your time/money - it's garbage!

DEUTSCH ROCK, *Melody Maker*, 15.4.72. (Page 25)

1 page article, on German bands in general. Only a very small portion of this article has anything much to do with Kraftwerk, but even at this early stage in the game there is mention of the machine like quality to the bands music, as exemplified by this quote; "...there are truly strange moments like the heavily-phased drumming on 'Ruckzuck' which fades in and out of the speakers with the cold precision of a machine. In fact, they've got the most 'mechanical' energised sound I've ever heard in places. Their name couldn't be more apt." There is also a small pic of Florian 'playing' guitar. **Rating:** **

GERMANY INVADES U.S., *Melody Maker*, 19.4.75 (Page 38)

1 page. Large pic of Florian, from the 'Autobahn' era, playing flute - in an early Kling Klang, maybe? This article is actually about the importing of German records into the US by an import company called Jem. Kraftwerk themselves, although not interviewed, are referred to often and there are quotes from the bands manager at that time, Ira Blacker. **Rating:** ** ½

FUN, FUN, FUN ON ZE AUTOBAHN, *Sounds*, 10.5.75 (Page 37)

1 full page article (not interview). Large, early live pic. of Ralf and Florian. This comes across as being something of an essay by a journalist who reckons that Kraftwerk are something of a German equivalent of the Beach Boys. **Rating: Avoid**

HOW TO SUCCEED WITHOUT REALLY TRYING, *Record Mirror*, 17.5.75. (Page 12)

½ page article on the band. Standard issue live pic from the early days. Very short but very interesting. Although Kraftwerk themselves are not interviewed for this article, their then co-producer, the late Conny Plank, is. Conny on the 'Autobahn' single; "It was the Chicago boss of Phonogram who cut the track down to three minutes." On Ralf and Florian themselves; "They are the nucleus of the band...And they add various other musicians from time to time. For the present American tour they engaged a drummer and a guitarist." At the outset of the interview it is

stated 'They don't do interviews one is told, and they hardly do any concerts either because apparently they don't need the money'. Later, Plank sheds more light on this point; "Florian is the son of a famous architect who was involved in a big government scandal a couple of years ago...and Ralf too has a pretty comfortable background." **Rating: * * * ***

THE FINAL SOLUTION TO THE MUSIC PROBLEM?, NME, 6.9.75 (Pages 20 and 21)

2 pages, middle spread, large pic. Previously discussed in the 'Convention Special' article. For those who missed that, I'll recap; this article is a nasty little piece of work. It is the rather clichéd 'machines out to take over the world' angle again (how - yawn - profound) but gets even worse, by insinuating that Kraftwerk are something akin to the second coming of the Third Reich, especially in the way in which the photograph of Kraftwerk is superimposed over a Nazi rally picture. **Rating: Avoid**

'WE NOT ONLY TRY TO BRAINWASH PEOPLE...WE SUCCEED', Sounds, 20.9.75 (Page 22)

1 full page, large pic. (The classic 'round the table' promo pic.) Not the best of interviews, with the journalists' prejudices coming to the surface once again. However, there are some very interesting observations from Ralf here, which are pertinent to the whole idea Kraftwerk have tried to communicate over the years; "When you play electronic music, you deal with noise; and gradually you become more aware of the world of sounds. We want to communicate our awareness, so that when you leave our concert and maybe walk down a street, you can still hear concerts by listening to the noise of the traffic, the footsteps of other people..." **Rating: * * ***

SYNTHETIC ROCKERS, Melody Maker, 27.9.75 (Page 16)

1 page, with a pic of the 'Autobahn' era line-up seated on a sofa. The picture is at odds though, because the interview dates from the period of the bands UK tour in Autumn 1975. Amongst the topics in this enlightening interview is the hardware; "We have a new thing which is a speech synthesizer" said Ralf (sic). "It really is a kind of computer terminal, designed to speak rather than typewrite, and it has a typewriter keyboard on which you can put in any syllables phonetically and it will speak them. We can feed the output of the terminal into any of our synthesizers and use it to programme them, so we can have the music talking or singing." In fact, there is a fair amount of info on the live aspect, just as much, if not more, than you might expect from a live review. Another interesting tangent; "We are ambivalent about the impersonal nature of modern life," said Ralf. "On the one hand we are excited by the colossal scale and coldness of technology. On the other hand we can be repelled by it..." **Rating: * * * ***

MAKING WAVES; KRAFTWERK, Melody Maker, 23.10.76 (Page 34)

Small column of 1 page, small pic. A very short, but interesting piece, as amongst the topics discussed is 'Showroom Dummies' (this period is pre-*TEE*' remember) and also the electronic percussion devices triggered by 'body movement'. Illustrated with four very small pics of the individual group members from the 'Autobahn'-era line-up (Same pic as before actually, only split-up). **Rating: * * ½**

BETTER LIVING THROUGH CHEMISTRY, NME, 24.12.77

1 full page, good pic of the train+cityscape model from the 'TEE' video. Another of the 'they're Germans, they use electronic instruments, maybe they're Nazi's' type articles. Oh dear. "...Schneider is a similar, huskier monolith, except for the sneer that curls his lip in an involuntary reflex. Either the man is trying to smile or else he really is only one step away from demanding our papers and I don't mean the NME". Perhaps some of the bands answers don't help matters (Ralf; "my wife is my synthesizer") but that hardly justifies such blatant prejudice. **Rating: * ***

TERMINAL WEIRDNESS A PARIS and MIND MACHINE MUSIC, NME, 29.4.78 (Pages 1, 12, 39 and 41)

This issue has a large black and white pic. of Kraftwerk on the front cover. (One of the pics from the 'Man Machine' inner sleeve.) The first article, TERMINAL WEIRDNESS A PARIS is quite small and is a report on the promotional bash held in Paris for 'The Man Machine'. It is quite funny, though mocking in parts. The second article is much longer and is a review of 'The Man Machine' LP. The review is quite heavy going, but interesting for its discussion of the non-musical aspects, such as the LPs imagery. **Rating: * * ***

YOU'RE NEVER ALONE WITH A CLONE, Record Mirror, 29.7.78 (Pages 1, 6 and 8)

Colour cover with, frankly, dreadful artwork of Kraftwerk. The actual article is 1 page plus a portion of another, with 3 small-ish pics. Quite a good one this! Very interesting, and humorous, interview with Ralf, in Germany - principally, in Kling Klang studio. Describing the interior of Kling Klang, the journalist notes "around three of the walls, multi-hued neon lights, flickering, are stacked eight high...on the wall, by the single door, a small poster depicting a dozen types of bird life hangs, half loose...like a boys playroom, the studio is cluttered and apparently chaotic." Following on from Kling Klang, the next venue for the interview is a Düsseldorf cake shop, where Ralf is observed tucking into a suitable delicacy, as is his want. Later in the interview, there is a fine example of Ralf's interview humour; 'When asked if the hardware is as expensive as it looks, Ralf will reply with a rare flash of humour, "no, it is MORE expensive than it looks"! **Rating: * * * * ***

AM DISKO MIT KRAFTWERK; THE KRAFTWERK MOVIE, Melody Maker, 4.11.78 (Pages 1, 35-37)

3 full pages and a small portion of the front cover too. A rather confusing, if not in fact downright irritating, interview. After only a short while, you begin to wish that the journalist would stop prating about and cut out the 'pretending to be in a movie' nonsense and present the piece in a more straightforward manner. Illustrated by poorly reproduced pics of the band, posed in Kling Klang studio, judging by the background. **Rating: * ***

KRAFTWERK - KINGS OF DISKO, W.A. (Way Ahead), Issue 15, 1979 sometime. (Page 25)

1 page. Not a very well known magazine to the majority of readers I would guess. Basically, it is just a short history lesson, with a rather poor discography too. The pic of the band is from the 'TEE' video session, but is spoiled by the overprinting of the 'autobahn' logo in blue. **Rating: ***

KRAFTWERK, International Musician and Recording World, March 1980 (Pages 82, 83 and 85)

3 full pages, one of which has two full colour pics of the bands dummies; one large, similar to the pic used on the cover of the Japanese T" of 'Showroom Dummies', and one smaller. A little disappointing is that although this is a 'musicians' type magazine, Ralf doesn't give much away on the secrets of their equipment. Interestingly, the interviewer notes a recent West German TV appearance where 'they stood almost motionless, in a uniform-like get-up, with luminous tubes draped around their necks, to present a true image of their music. we are the robots...'. A small observation about this interview; I think it must have been conducted in German but translated into English. It is difficult to pinpoint why exactly, but having read so many interviews with Ralf you get used to his particular use of English. Some of the quotes just don't sound 'Ralf', if you know what I mean! **Rating: * * * * ***

A COMPUTER DATE WITH A SHOWROOM DUMMY, NME, 13.6.81 (Pages 2, 31-33)

3 full pages, plus some small pics of the dummies elsewhere. Conducted on the European leg of the 1981 world tour, this is a fairly sober, in-depth interview, dwelling on a lot of the themes related to the 'Computer World' record. A mixture of pics, some live, some of the dummies and even one of the band dressed in 'civies', posed in front of what appear to be beach huts (?). Some of the pics are in colour. **Rating: * * * * ***

RETURN OF THE KLING KLING GANG, *Sounds*, 27.6.81 (Pages 12, 14, 15)

1 full page and 2 half pages. Features an excellent live-on-stage pic of the four members performing 'Pocket Calculator', as well as some other, less well defined pics. A pretty down-to-earth interview, with Karl Bartos and Emil Schult also involved as well as Ralf. The interviewer enquires of Ralf whether it is a replica of Kling Klang studio that they have taken on tour with them; "No, it IS Kling Klang. We only have this one, so if the truck driver isn't careful, we would be out of operation". **Rating: *******

ELECTRONIC ZEITGEIST, *Melody Maker*, 4.7.81 (Page 23)

1 full page and also a very small pic on the front cover. This comes across as being a far more apprehensive encounter than the previous two, though it has its moments. Again, Karl and Emil are involved in the interview too. The pictures are quite interesting; obviously in a homage to the 'Computer World' sleeve, the four pics of the individual band members are each framed within a computer monitor each. **Rating: *******

FRANZ SCHUBERT MEETS THE MACHINE SPIRIT, *Hot Press*, Vol. 5 - No. 14, 24.7.81 - 6.8.81 (Pages 12-13)

2 full pages in length. Hot Press, being an Irish music paper, may not be too familiar to some readers. An interesting interview, Ralf comes across very well in it, making some credible points. Though the pictures are familiar 'Computer World'-era promo pics the article is well laid out except that the pages appear to be in the wrong order! **Rating: ***** ½**

YOUR DATA, MY DATA, *New Sounds New Styles*, August 1981 (Pages 32-34)

3 full pages, with some exclusive live pics. Again, another interview conducted during the 1981 world tour, this time in Newcastle, England. Asked about his impressions of Britain, Ralf is baldly honest; "We know concert halls, backstage dressing rooms, discos, hotels and we know motorways...". The most striking thing about this particular feature is the pictures, in particular a large full colour pic of Karl live on stage. In the interviews from earlier years, Florian Schneider was also involved with the interview chores, but by this point in time, Ralf seems to have been nominated as undisputed chief spokesperson, with the occasional inclusion of Karl Bartos and also Emil Schult. **Rating: *******

KRAFTWERK REVEALED!, *Electronics and Music Maker*, September 1991 (Pages 62-64, 66-67)

5 pages. Live pics from the 1981 concert show. The most informative article I have seen, in terms of the bands equipment, though there is not that much of the nitty-gritty on their gear. Includes a pic of the Kling Klang stage set that is divided up into sections; Ralf then explains what each section is. Ralf on Kraftwerk; "Our daily schedule of work lasts some 8-10 hours in the studio. We don't regard ourselves just as musicians but as Musik Arbeiter (Musical Workers) and we designed and built up our complete portable studio set.....The players stand on metal box staging that hides the mass of wiring. Fortunately, we are all about the same stature, so each of the four players sections of the instrument gear is built to be suitable for any of us." **Rating: *******

SMART TERMINALS, *Trouser Press*, No. 67, November 1981 (Pages 14, 15)

2 pages, black and white pix, one of which is an interesting, 'off-duty' pic of Ralf and Florian - Florian seen with a record by reggae band Steel Pulse under his arm(!). An American magazine, often available in the UK back then. A relatively short, quite standard interview. Reference is made to the bands gig in Washington; "To keep the music fresh on tour Kraftwerk embellishes a melody here, slows down a tempo there and expands or contracts a song at will. "We change always," Hüter asserts. "We don't feel bound to the records. We take the concepts and go from there." At the Warner Theater, for example, 'Trans-Europe Express' was a no-frills ride devoid of train "effects" and with different klangfarbenmelodie (melodic tone colour) from the album track. Having their studio at hand permits experimenting with the repertoire; new ideas can be tested, then stored in the computers. ' **Rating: ***** ½**

ART & KRAFT, *Smash Hits*, 4.2.82 - 17.2.82 (Pages 30-31)

2 full pages, in colour. A somewhat more flippant article, as one may well expect from Smash Hits; no musing over the Wiesbaden centre here! Ralf touches upon the subject of the bands dummies; "In Italy we did a simultaneous performance with ourselves and the dummies. They were sitting in the front row. We had to buy them tickets." Two, large, very good pictures of Kraftwerk, in colour, and one smaller B&W live pic. **Rating: *******

THE MODEL LIFE, Record Mirror, 6.2.82 (Pages 4-5)

About 1½ pages. The interviewer seems to have Ralf pigeonholed as some kind of 'so straight, he's weird' type of nutter. Familiar themes surface in the interview, amongst them is one on Düsseldorf; "Disco to me are like your own public living room. In Düsseldorf today, you can't afford a large apartment, so if you want to see your friends, you go to the disco". Er...quite how accurate other citizens of Düsseldorf find such a sweeping statement to be is ponderable, but Ralf seems convinced as this is not a one-off on this theme! A couple of good live pics, especially the one of Florian, which has been used quite a lot. **Rating: * * ***

THE WERK ETHIC, The Face, Issue 23 / March 1982 (Pages 48-50)

3 pages, in colour. Ralf makes mention in this interview to Kraftwerk's then current project, a follow-up album to 'Computer World'. In retrospect this is quite amusing... 'Currently they are four songs in to recording their next album, pencilled in for late Spring release'! 'Late spring'?! More like late 1986 as-a-matter-of-fact! The pics are mainly just familiar promo pics, though that one of Florian detailed in 'The Model Life' article reappears here too. **Rating: * * * ½**

ONE GIANT BLEEP FOR MANKIND, NME, 10.1.87 (Pages 36-37)

2 full pages. Marred by a lack of decent pics, this is an otherwise fine interview, with Ralf's humour in fine form here. Bearing in mind that at the time of the 'Stop Sellafeld' gig in 1992, there was some scepticism from certain quarters as to Kraftwerk's involvement with such an issue, it is interesting to note some of Ralf's observations; "Since Chernobyl.....You go into the supermarket and the product on the shelf doesn't say milk anymore, it says 'includes radiation percentage'" and "...in Germany we have rockets in stereo, East and West. The left channel has the SS20's and the right channel is the Cruise missiles". **Rating: * * ***

KLING UND KLANG, The Face, Issue 82 / February 1987 (Pages 32-35)

4 full pages, two of which are made up of a large size image of Ralf from the 'Musique Non Stop' video. The interview is very interesting and varied, dwelling on Kraftwerk's early days, surprisingly, and their influences on other musical cultures. **Rating: * * * ***

KRAFTWERK, Record Collector, Issue No. 137 / January 1991 (Pages 126-130)

5 pages or so in length. Some might say that it is scandalous that a band of Kraftwerk's importance had to wait until 1991 before a discography was printed in 'Record Collector', but when it finally appeared it was a good article, dealing not only with the bands UK discography but also encompassing the equally important German releases. Essential reading if you are a Kraftwerk collector. A couple of interesting early pics of Ralf and Wolfgang too. **Rating: * * * * ***

ROBOPOPI, NME, 8.6.91 (Pages 22-23 and also a separate pic on Page 7)

2½ pages. My main criticism of the interviews from 1991 would be that they do not really ask the right questions. 'The Mix' was the first substantial piece of produkt from Kraftwerk for about five years; a long time in the wilderness and in that time they had also witnessed the departures of both Wolfgang Flür and Karl Bartos. All important stuff. Instead, too many of the articles do not even approach this area and dwell on the Kraftwerk past-history lesson instead. The pics used are mainly ones of the 1991 robots. **Rating: * * ***

WERK IT TO THE BONE, Rage, June 20 - July 3, 1991 (Pages 22, 23)

2 pages, with a large, colour, live pic from a 1981 gig. An article made up from past quotes (mainly from the 1987 interview in 'The Face') and more dodgy, regurgitated facts. One humorous little portion shines out though; 'The title track of 'Autobahn'...became a worldwide hit in edited form, reaching number 11 in Britain. However, this was not necessarily the case in 1974 Germany, as Electribe 101 singer Billie Ray Martin recalls; "I was at school in Munich when 'Autobahn' was number one in Germany, but my friends and I hated it. We thought it was really stupid that they sung in really dodgy Düsseldorf accents, which is like singing in a Brummie accent. (!)" Comes complete with a rather inaccurate discography - apparently, 'Highrailer' was the bands debut album in 1971 and it was followed up by an album called 'Var'!!! **Rating: * * ***

ROBOPOP, Melody Maker, 20.7.91 (Pages 40-41)

2 full pages. Large colour close-up of the robots. With regard to this article, earlier comments apply - another uneventful, run-of-the-mill interview. **Rating: * * ***

LET YOUR FINGERS DO THE SINGING, The Wire, Issue 89 / July 1991 (Pages 18-20)

2½ pages, one of which is devoted to a pic of the robots. A rather earnest affair, not so much of Ralf is recorded, more the journalists observations. **Rating: * * ***

VORSPRUNG DURCH TECHNIC, Select, August 1991 (Pages 70-72)

3 full colour pages, including a large live pic from 1981 of all four members and also small, colour reproductions of most of the LP sleeves. A retrospective history lesson of an article, with numerous quotes from previous interviews used. Amongst those recycled is one of my favourites, originally from the 1987 NME interview ; *'Hearing a police car siren outside, Hütter jabbed a finger in the air. "Wait!", he said. "Someone is playing a rhythm track out there".* **Rating: * * * * ½**

WERK IT ON OUT, Vox, 'Record Hunter' Supplement, Issue 11 / August 1991 (Pages 1, 4, 5)

Colour front cover and 1½ pages interview. This Kraftwerk piece is actually in the 'Record Hunter' supplement that comes with 'Vox' magazine, so make sure that this is still with the magazine if you are buying it. Reasonably interesting interview with Ralf, again with the accent on the past though. **Rating: * * * ***

THE COOL GODS OF MACHINE LOVE REINVENT THEMSELVES, Keyboard, October 1991 (Pages 56-59, 62-63)

An American magazine this. Very interesting interview with Ralf, more musically inclined than usual, though the usual subjects of the Kraftwerk aesthetic / manifesto, call it what you will, are present and correct. Asked whether the car-horn sounds from 'Autobahn' are sampled or are analogue approximations, Ralf gives this answer; *"On 'The Mix', they are sampled from the old 'Autobahn' master tapes. We were unable to recreate them because they utilized a special tuning...We were never able to recapture that analogue sound - I think it was done on a Moog or an ARP - so we just sampled the original noises..."* **Rating: * * * ***

ARTS & KRAFTS, The Music Technology Magazine, December 1992 (Pages 1, 40-44)

Front cover and 5 other pages. All photos are in colour and may well be familiar to readers of AKTIVITÄT. At the time of writing this article, this is the most recent Kraftwerk article to appear in the UK. Like the previous magazine, this is a more musician-orientated journal. An interesting piece, with a more original set of questions than normal. Ralf's droll sense of humour reappears once more; the interviewer explains *'The Magnetophone was invented in Germany before the war, yet not really used for music until after, and I've always been amused by the fact that it was Bing Crosby who introduced that technology to America, paying for these Telefunken models to be taken over there and put into research studios...'* to which Ralf replies; *"Probably his greatest achievement. Much better than his singing."* **Rating: * * * * ***



OK, so that's all for the moment. There are no doubt plenty of more articles around from the UK and we've hardly even begun to deal with foreign articles, so additions to this list are more than welcome.

If you are looking to find some of these magazines, a good address to try is; **Backnumbers,**

I have been buying such magazines from this firm for the best part of 7 or so years now and have always found them to be pretty good. □



T R A N S - E U R O P E E X P R E S S



MAN MACHINE AT LARGE



MAN MACHINE AT LARGE

by IAC

Everyone remembers 'THE MAN MACHINE' as one of Kraftwerk's most well known LPs, but, in terms of promotion, it did not receive the saturation, such as a world tour of live concerts, that the subsequent 'COMPUTER WORLD' LP enjoyed. However, although Kraftwerk did not tour in 1978 they did certainly interact with the world's media to launch the LP. Now, I have to admit that I am a bit vague on the subject - since all this promotion was from foreign shores, very little leaked into the UK media. Whatever, it is worth pooling what info is known for the benefit of this article.

This era witnessed the birth of the bands mannequins. Fashioned from existing mannequins into plasticised doppelgangers of the group members, they were to play a vital role in the promotion of the LP and take a lot of the photographic flak. (Which the band have documented their distaste of so well.)

Foremost amongst the promotions were the launch parties held especially for the LP. I know very little of the one in New York, though the Paris bash is well documented, chiefly from a review in the NME music paper (April 29th 1978). Held 56 floors above Paris, in a club called Le Ciel de Paris, in the Tour Montparnasse building, the '*Soiree Rouge*' was essentially the premiere of the LP to the media. There was more to distract the media than the sounds of the LP itself however. The bands mannequins, complete with some instruments, were also on display. The promotional video for '*The Robots*' added a visual aspect which was backed up with the showing of archive black and white films from an earlier period - amongst them, Fritz Lang's '*Metropolis*'.

The report in the NME describes it as being quite an oppressive environment when the various elements were in full swing; the music too loud, bright red lights flashing everywhere. The band themselves made a brief appearance in the flesh. The invitations to the '*Soiree Rouge*' had stipulated that guests wear red, obviously in accordance with the Communist-inspired image of the LP. In a perverse twist however, they themselves were dressed in black clothes with red ties - an intentional inversion of the pre-publicised MAN MACHINE image, which would differentiate the band from their mannequins, not to mention the numerous MAN MACHINE clones amongst the guests! Nice one chaps.

* * * * *

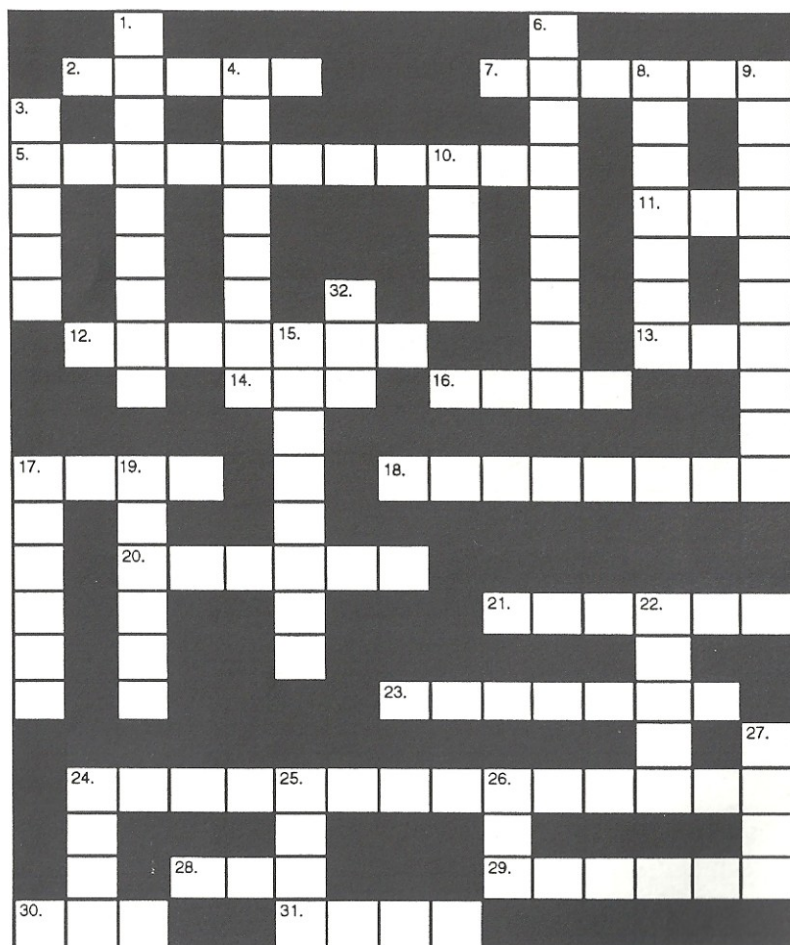
As is commonly known, a promotional video was made for '*The Robots*' single, which was obviously premiered at the '*Soiree Rouge*'. However, there is also a promotional video for '*Neon Licht*' in existence. (Reviewed on page 9 of AKTIVITÄT 1.) The other well-circulated appearance is of '*Das Model*', from (presumably) a German TV show. This was also detailed in issue 4. From exactly what point in time this dates from is unknown. (As '*Das Model*' was issued as a single in both 1978 and 1981 in Germany, it is unclear whether it is from the original release or later on.)

The band also performed on both French and Italian TV shows. Many fans seem to have copies of photo's that originate from behind the scenes at the French TV appearance - these, for some inexplicable reason, are in quite wide circulation. The TV appearance itself is far more elusive, to these shores at least. The Italian TV appearances appear to have been on the '*Domenica in*' and '*10 Hertz*' shows, performing '*The Robots*'.

While in Italy, the band also made some kind of appearance at a music show/festival in Venice. It's probable that they were there to perform only *'The Robots'* once again, though I admit that's a guess - exactly what the bands involvement was is vague, though the pictures (top of page 12 and the front cover) are very unique. This is obviously the occasion where the dummies 'interacted' with the band by being seated in the audience, an event which Ralf Hütter has referred to in subsequent music paper interviews. If Ralf is to be believed, the band were obliged to accommodate the mannequins amongst the audience by buying tickets for them with their own money! (See quote on page 7.)

So, while they may not have toured the world with a series of live concerts as they did in 1981, Kraftwerk certainly didn't sit at home in Kling Klang all year! □

THE AKTIVITÄT CROSSWORD



Your chance to win! The answers to this crossword can be found by looking through your Kraftwerk record collection, the 'Man Machine and Music' book and, of course, back issues of **AKTIVITÄT**.

The winning entry will be drawn at the forthcoming Convention at the end of February. Answers to be sent to the usual address; *IAC*,

Closing date is January 31st 1994. Photocopies of this crossword are acceptable, if you do not want to remove this page from the fanzine!

And the prize?... First prize will be one of the very limited edition **AKTIVITÄT** T-shirts plus a poster. Second prize is a poster. And remember - you can't buy these in the shops!

Good luck!

CLUES ACROSS

2. Complete the title of this UK No.1 hit
The _____ (5 letters)
5. Title of a song from 'Kraftwerk 2' and also the German word for *Wavelength* (11)
7. Part of the title of a single from 1981 (6)
11. The more you compute, the more _____ it becomes (3)
12. The surname of a member of the pre-Kraftwerk group Organisation (7)
13. Spanish number, heard in 'Numbers' (3)
14. American organisation, heard in the lyric to 'Computer World' (3)
16. and also 27 Down; "I call this number for a _____" (4)+(4)
17. Belgian city where Kraftwerk played live last Summer (4)
18. The device that 1981's LP was all about (8)
20. The name of the theatre where the cancelled concerts in Athens, Greece would have been held (6)
21. You get twice the normal amount with this German compilation album from 1975 (6)
23. First name of an original member of Kraftwerk (7)
24. The final country Kraftwerk played live in the 1991 tour (14)
28. see 26 down
29. The first name of a long time band associate who used to be the manager of the French label Pathe-Marconi (6)
30. Initials of a famous train (3)

31. First name of long time Kraftwerk associate and sleeve designer (4)

CLUES DOWN

1. 'The Record Plant' - where is it?
(hint - 'TEE' LP) (9)
3. see 26 Down
4. Karl's new type of music (8)
6. Pre-Kraftwerk LP title (9)
8. Ralf Hütter's home town (7)
9. Track on the 'Radioactivity' LP (10)
10. A colourful type of gas (4)
15. The venue in Sheffield where Kraftwerk played live in 1991 (8)
17. Name of a German physicist that an instrument for measuring radiation is named after (6)
19. The land of the rising sun, whose name is featured in a recent bootleg CD (6)
22. Surname of the man who engineered early Kraftwerk records and was later to help Ultravox with their biggest hit single (5)
24. The one that Kraftwerk visit is electric! (4)
25. You might want to programme this type of computer in your own _____ (4)
26. and also 3 Down and 28 Across;
Corny song title from 'Radioactivity' LP
(3)+(5)+(3)
27. see 16 Across
32. German organisation featured in the lyrics of 'Computer Welt' that are printed on the back of the sleeve (3)

To accompany this article there are sleeve illustrations that were originally meant to appear in issue 3 in both the 'Update' in that issue and also the 'SHOWROOM DUMMIES' *Collectors Corner*. Due to lack of space and / or time these were not included in either issue 3 or 4. So, at long last, here they are. They are spread throughout this issue - on pages 17, 18, 31 and 32.

Anyway, to the matter at hand; the various rare releases, of the singles covered in previous 'Collectors Corner' articles, that have come to light since issue 3.

First stop, Italy. A particular type of release that seems popular in Italy is 'juke-box' promo's, which feature two different artists on each side of the single. There are a few of these featuring Kraftwerk. They do not have picture covers and the label designs are very plain too. Still, there are such items for 'THE MODEL' (Capitol, 3C 000 79038, b/w 'Sing To The Mama' by Karen Keril (?)) and also 'THE ROBOTS' (Capitol, 3C 000 79032, b/w 'Una Lacrima Sul Viso' by Bobby Solo.) Nothing worth getting over-excited about really. Also for 'THE MODEL', there appears to be a Mexican 7" release, though once again that is all I know of it as yet.

Moving onto 'RADIOACTIVITY' there are a few odd releases that have come to light. Firstly, in issue three I told you of the French promo 7" from 1991, the cover of which is illustrated in this article. Well, there is also a 12" release on the go. The sleeve design is the same but the record features the full length album version instead. (EMI France, SP1549). Of the 1976 releases, the Australian 7" release has now come to light. Very similar to other countries issues, with the familiar edits of both 'RADIOACTIVITY' and 'ANTENNA' (3.18 and 3.05 respectively). No picture sleeve and the label design is similar to other releases of the period. The version I have come by is a promo and has the addition of a large 'A' on the front label. It also gives the release date; 1.3.76.

A German 'test pressing' 7" for the 1976 release of 'RADIOACTIVITY' is also of interest. Obviously, there is no picture sleeve but the record does have several differences from the standard issue. The labels are white with text printed in black and handwritten details of the cat. no. The record cover itself has 'Muster zu Ihrer Information' printed on it. There are also two EMI Electrola sheets along with the single, giving details of the titles, composers, producers, time, label etc.

For 'POCKET CALCULATOR', there is also a Canadian issue on the go, complete with picture sleeve and a promo version.

Finally, an addition to John Shilcock's article of Live LPs in issue 4; there is a double LP called 'Kraft Box Vol. 1' available. This, unsurprisingly, comes in a box-set and features two LP's, featuring the Munich 1981 concert. Confusingly, the photo's used on the packaging are of the 1991 robots. Apparently, this box-set is very, very, very limited - 30 copies or so!

Thanks go to José García Corral, Emilio Giaretta and Paul Wilkinson for info included within this article. Keep the info on those worldwide rarities coming, people! □

The Model, Japanese 7", 1982



10 C 006-085955
 **KRAFTWERK**



LA MODELO

The Model, Spanish 7", 1979

Radioactivity - French Promo 7", 1991



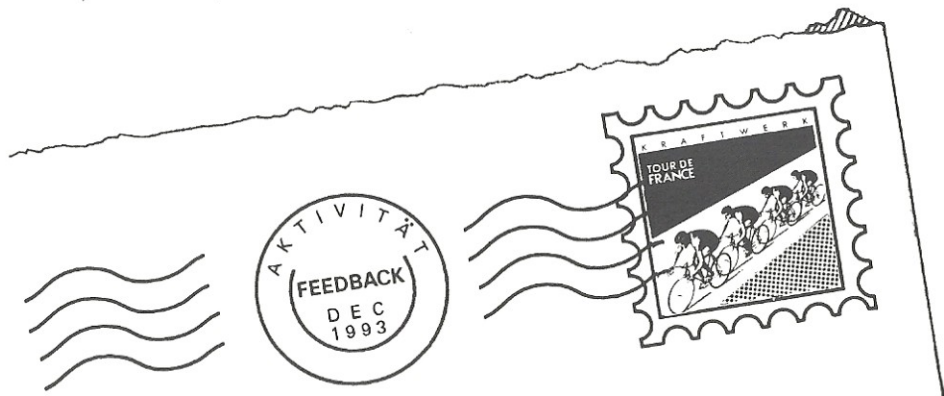
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KRAFTWERK
THE ROBOTS
SPACEAIR



The Robots - French 7", 1978

Well, the overall impression of AKTIVITÄT 4 is that it was the best issue yet and the numerous changes made to the fanzine are for the better. In particular, this FEEDBACK section has been a big hit, with many readers expressing their approval at being able to read just what other fans think about matters Kraftwerk. The ACTIVITY section has also been well received. Surprisingly, (well, for me anyway!) the black and white cover did not prove to be as much of a disappointment as I had been anticipating. (There were problems with the actual printing of it though. The rather poor finish on the front actually cost rather more than anticipated to achieve!!)



The most popular articles appear to have been part one of Paul Wilkinson's 'Promo Video's' series and also John Shilcock's in-depth review of the bootleg LPs that are available. Least popular appeared to be the reprint of the KLEM magazine interview, a few letters expressing the same criticism; that Ralf's answers were as wilfully vague as ever on the subjects that really mattered. Questions; you ask 'em, Ralf'll avoid 'em!

One thing I would like to point out is that there is definitely demand to see Kraftwerk on video. There were a couple of letters in issue 4 that touched upon this subject and subsequent mail has reinforced this opinion; whether it be a compilation of past promo videos or a live video - WE ALL WANT TO SEE IT!

Anyway, onto non-AKTIVITÄT matters...

I bought the 'Esperanto' CD at the weekend. My only criticism is its lack of originality.....It's definitely not a bad album, in fact, I love it all, my favourite tracks are 'Lifestyle', 'Information' and 'Esperanto'. But as a Kraftwerk fan, I was expecting a next step on from 'Computer World' (not 'Electric Cafe'). "This is Elektrik Music, not Kraftwerk" - I will try to memorize this.

Angela Robertson, (Ralf's Sex Object),

We have all had plenty of time to evaluate 'Esperanto', which I trust you also love. It's one of those rare albums with no fillers, my personal favourites being 'TV', 'Lifestyle' and 'Overdrive'. The sooner they play live the better.

Richard Izzard,

On the whole, judging by the mail, the reception to 'Esperanto' has been quite favourable, many fans expressing their feeling that Ian Floyd's letter in #4 was a bit over the top in its criticism of the group and that their material is very good. This is not universal however and there are definitely a number of readers who feel that they do not come up to the standards set by Kraftwerk. - IAC

Has anyone else observed that the gentleman who does the robotic mime act outside the main entrance to the Bentall Centre in Kingston often uses Kraftwerk music?! I've nearly given him money because of this! He's doing a good P.R. job for Kraftwerk!!

Just thought I'd let you know!

Cathy Carr, Kingston, Surrey, England

With regards to the Memorabilia article, I don't think the version of the tie as described was on sale at the gigs I attended in '81 (but the memory can play tricks). The ties (I've got 2) I picked up are black with light blue vertical capital letters of 'KRAFTWERK' in computer print covering about 4"-5" in all. I have a 'tired' Man Machine writing T-shirt and used to have the calculator one too until it malfunctioned!

Martin Jay,

A few years ago, there were a couple of albums going under the title of 'The Synthesizer Album', on Telstar records, featuring various synth-music classics re-recorded by an act called Project D. Well, a new issue on CD appears to have surfaced. Over to Wil Walker for his own inimitable review!...

"Well, trips to Camden Market, Norwich record fair and an unexpected find on Norwich market have led to a bit of a dent in my finances.

The First DJ Edition, as mentioned in AKTIVITÄT 4, soon had the wallet open. It's nice to have, even though there appears to have been a copying fault somewhere down the line, as several mixes are 'fluffy' on the left hand channel. I can't help thinking however that it's the start of a rather uninspiring trend in just slapping any old bits of Kraftwerk together in any old order...

Enregistree Live A L'Olympia, Paris, 6.7.1981 is just that. However, someone somewhere was in a hurry to go home for tea as the whole thing has been copied TOO FAST!!!!!! Buyers beware!!!

...Maximum joviality though is reserved this month for *The Synthesizer Album* (Music Club, MCD 061) a covers album of 'Contemporary Masterpieces' which (unsurprisingly) features *Autobahn* and (strangely) *Metropolis*. Have a sick bag ready before you play this album or attempt to read the dynamically dire sleeve notes. A * * * * * Essential buy from Woolworths."

Wil Walker,

There have been a few suggestions for possible future articles; an article reviewing both content and image quality of the numerous unofficial live concert video-tapes in circulation now; an article detailing the bands tour dates over the years; a series of articles on the bands LPs, with each issues article focusing on one LP in particular. (The first of these is in this issue, on 'Ralf and Florian'.)

Paul Wilkinson has been working on article detailing the dates of the 1981 world tour and this should hopefully appear in AKTIVITÄT 6. Also, a 'musical tree' on the band has been in the pipeline for some time now and this should also see the light of day in issue 6 too.

Finally to paraphrase Salt 'n' Pepa, let's talk about sets. Boxed sets! I'm surprised that no-one has ever touched upon this subject before. Over the past few years it seems to have become de rigueur for established acts to bash out a definitive boxed-set collection in this new fangled CD format. Surprise, surprise, not Kraftwerk though. Is this a good or bad thing? Well, on the negative side, boxed sets do have something of a stigma attached to them, normally seen as a surefire way of repackaging 90% of what you already own and then making you pay for it all over again just to get hold of the 10% or so of unreleased or ultra-rare material. On the positive, it is normally a good way to replace your ageing vinyl collection with CD quality in a relatively easy (though costly) manner, if you so desire to do this.

When you think of it from the Kraftwerk viewpoint though, a boxed set of their work would be the ideal opportunity for the transfer of the first three albums onto CD format, the subject of which is never far from the AKTIVITÄT mailbox.

Discuss!

□

AS YOU WILL KNOW, *neu* is the German word for new. **Neu!**, however, was the group formed by Michael Rother (guitar) and Klaus Dinger (drums) following their departure from Kraftwerk in 1971.

Neu! - A Brief History

by Martin Jay

Kraftwerk went through various personnel changes in the early days. Klaus Dinger and Andreas Hohmann played drums on the bands first album and at a series of concerts. Michael Rother joined a little later (as did, briefly, bass player Eberhardt Krahnemann). Ralf Hütter actually left the group for six months or so, leaving Florian Schneider, Rother and Dinger together as a trio. With this line-up, they recorded an unreleased session and appeared on German TV in what is reputedly their earliest extant performance, the 11 minute **AÜCHTOSS GONDOLIERE**. The music is unexceptional but sounds a little closer in style to Neu! than Kraftwerk. The traffic cones are much in evidence though!

Soon after this, though before the recording of *'Kraftwerk 2'*, Rother and Dinger left, due to policy and personality differences. The eponymous *Neu!* album was recorded at the end of 1971.

Do *Neu!* sound like Kraftwerk? There are definite similarities, particularly to *'Ralf and Florian'* and *'Autobahn'*, but by using 'conventional' rock instruments and with more of an emotional feel in evidence. *'Autobahn'* (the track itself) in its first incarnation has a passage, 17 minutes in, with electronic rhythms, very similar to Neu!'s light, rapid drumming style. *Neu!* also have similarities to *Can*, *Steve Reich* and *Eno*. *David Bowie* acknowledged being influenced by them, especially on *'Station To Station'*. Some *Neu!* music, notably *'Neu! 75'* has a definite feel of the punk era yet to arrive.

The three albums have a cohesive, overall feel with a mix of faster 'mekanik' tracks and slower, mellower ones. Some studio effects, such as phasing, are used as are some atmospheric sound effects. The last album, *'Neu! 75'*, is best, with a softer 'day' side and a heavier 'night' side, on which they are joined by percussionists Thomas Dinger and Hans Lampe. *'Neu! 2'* is the least successful - although containing some good music, it is marred by some tracks, which are just other tracks played at the wrong speed.

The three albums have similar gatefold sleeves - each has *'Neu!'* in the same, large, crudely painted letters, in different colours for each album. *'Neu! 2'* has the *'2'* spray painted in dayglo pink over the *'Neu!'*. The inner sleeve notes are in pencil, or crudely typed with alterations and photo's are torn or otherwise mistreated, again pre-empting the punk era.

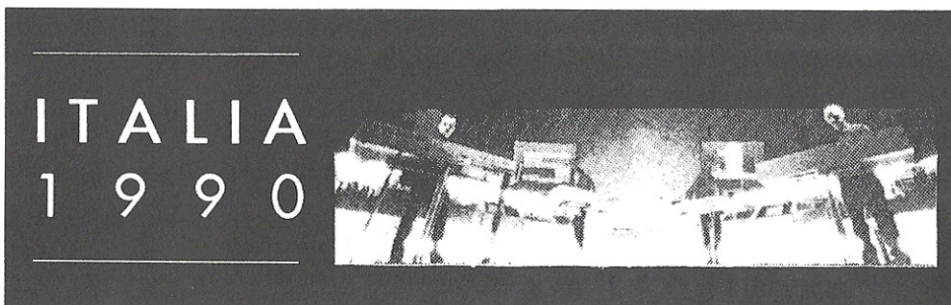
Needless to say, these albums have long since been deleted and are unavailable on CD. They do crop up occasionally second hand, as does a reasonable compilation album, *'Black Forest Gateau'*.

Neu! split after the third album, Rother producing a series of solo albums, while the Dingers and Hans Lampe continued together for a while as the group *'La Düsseldorf!'*. Although some of this music has its moments, they never again hit the heights they did together as *Neu!*. □

The background...

Kraftwerk's secret tour of Italy in February 1990 has become one of the many intriguing episodes that has enriched the bands history. The first time that the band had played live, that we know of, since the 1981 world tour. The last time that Karl Bartos was to share the stage with the band.

Allegedly, this was a very secret operation. The bands record company were not told of this little tour and neither it seems were the press. It appears on the surface to have been a test of the material that they had been recording for *'The Mix'*, eventually to be issued a year and a quarter later.



What actually happened then? Well, it appears that the band played in the following cities.

BOLOGNA, Teatro Tivoli 7.2.90
GRASSINA (FLORENCE) Casa Del Popolo 9.2.90

PADOVA Discoteca Extra Extra 8.2.90
GENOVA Psycho Club 11.2.90

The songs that they performed were exactly the same as in the 1991 tours, though the actual versions were very, very different. The order in which the songs were performed also seems to have varied slightly from night to night too, though not by too much. In general, quite similar to 1991 as well.

These gigs also featured a different Kraftwerk line-up; Ralf Hütter, Florian Schneider, Karl Bartos and also a new addition; Fritz Hilpert, taking the place of the now departed Wolfgang Flür. These concerts were to be the last time that Karl Bartos performed live with Kraftwerk, departing some time afterwards, in August 1990. As usual, judging by photo's and suchlike, the bands clothing was black. While Ralf and Fritz favoured the familiar outfit of black shirt, tie and trousers, as on the 1991 UK tour, Florian and Karl are also to be seen sporting short jackets. I guess that Italy can also be cold in February!

After the fact, what can be drawn from these gigs then? Some of the versions are obviously derivative of *'The Mix'*. Yet others, are certainly quite different and indicate that there may have been significant amendments made to the songs in the period between these gigs and the eventual release of *'The Mix'* and the subsequent tours.

Having had the chance to hear recordings of the four different concerts I was quite surprised at just how much improvisation appeared to be going on too. A few of the tracks definitely seemed 'formless', changing totally from one night to the next. *'Homecomputer'* in particular seems particularly hit-or-miss from these gigs.

Another thing that struck me was how many mistakes there were! Loads of little mistakes; missing notes, missing cues, sounds triggered at the wrong time, slack rhythms, bum notes. The works! Very different from the more polished 1991 performances. There really is a lot of differences between this tour and 1991.

Many fans may have heard/seen the Bologna gig as it has been released on *'The Return Of The Mensch Maschine'* and *'Save Your Software'* bootleg LPs and also, in poorer quality, on the *'Rimini Rimini'* bootleg CD. (The titling of this as Rimini seems to have been a ploy on the bootleggers part to give the impression that it was another gig on this secret tour; it is

definitely the Bologna gig featured on the CD.) There is also an audience-shot bootleg video for the Bologna gig, though incomplete.

The Music...

The songs that the band performed were the same as heard on the 1991 UK and European tours.

'Numbers'; more like the 1981 live version. Same type of vocoded vocals as per 1981. Quite long. Lots of percussion-only at start. The highly memorable computerised voice counting the *'eins, zwei, drei, vier'* is not here. Obviously a later addition...

'Computer World'; Rhythm very much a continuation of **'Numbers'**. Very different from both the 1991 version and the 1981 version. If anything, it has similarities with **'Computer World 2'**; the lead keyboard line seems to be what propels this version of the song. Both the 1981 and 1991 versions have far more insistent basslines. The bassline to this version is quite minimal, just like the lead melody, but simplified and in a lower key. It is certainly a lot less rhythmic than the polished 1991 version.

'Home Computer'; many similarities with **'The Mix'** version but far more experimental with the sounds and effects. Seems in many ways quite formless, as if it is almost a jam...

'Tour De France'; again, this appears to be very similar to that which was performed in 1991.

'The Model'; very similar to the familiar 1991 version.

'Computer Love'; obviously derived from **'The Mix'** arrangement. Must have been quite something to have heard this for the first time at one of the gigs; it sounds like a brand new song to begin with, before the familiar melody line is introduced. The first portion of the song is far longer than the eventual **'Mix'** version. Also, it appears more uptempo; the main beat of the song seems more straightforward and there is a different rhythm to the bassline. I think I prefer this version actually!

'Autobahn'; derivative once more of **'The Mix'** but by no means identical.

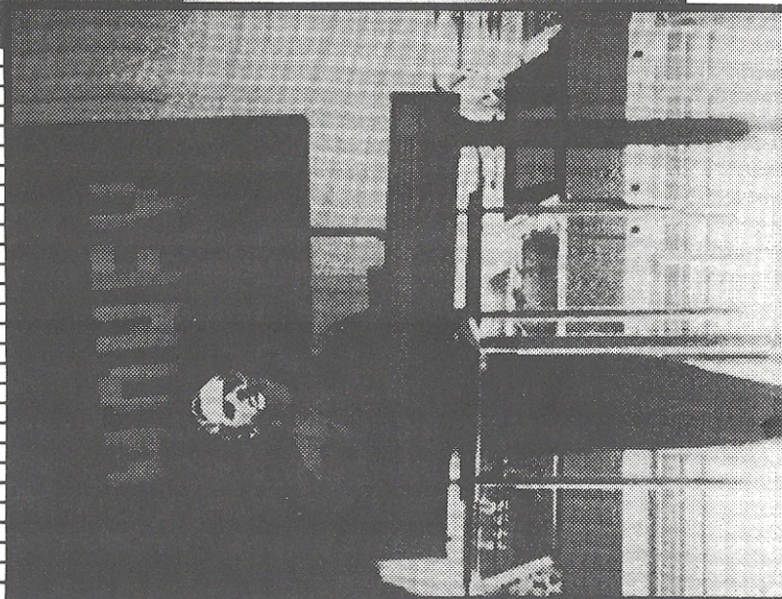
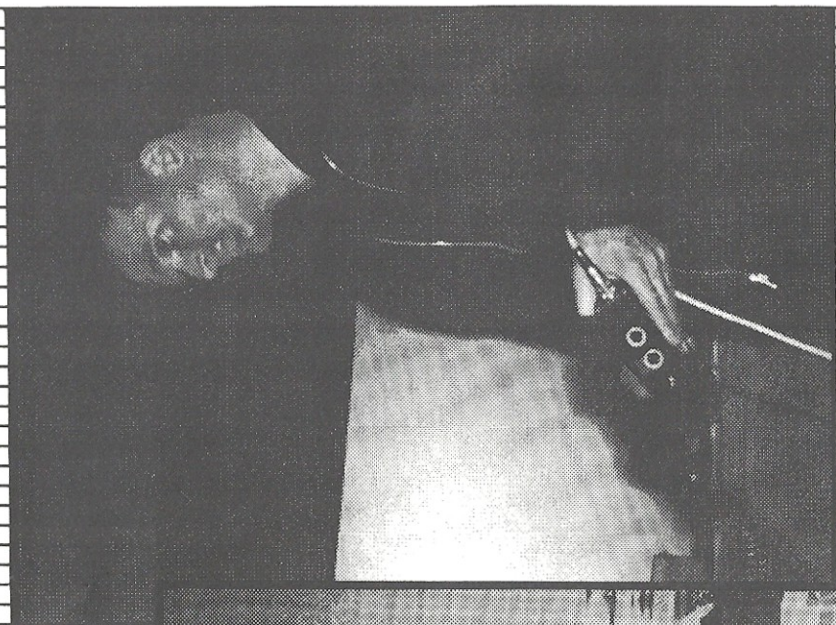
'Radioactivity'; like **'Numbers'** the robot voice heard on the 1991 versions is missing. Ergo, no *'Tschernobyl, Harrisburg, Sellafield, Hiroshima'*. Otherwise, many similarities with the uptempo 1991 interpretation. Not quite the same though. One of the songs that obviously benefited from the extra work done before **'The Mix'**.

'Trans-Europe Express'; This sounds quite different to **'The Mix'** version, though there are many similarities with the sounds and suchlike. It is faster, in the vein of the 1981 live version. The metallic rhythm interlude is quite different and is very 'live'; this definitely ain't pre-programmed. The doppler-effect train sounds that make **'Abzug'** sound so atmospheric on **'The Mix'** are in there somewhere though not in such a convincing manner. In all, this is another track which improved greatly between this incarnation and **'The Mix'** version.

'Pocket Calculator'; As ever, something different every night. Is far more similar to the 1981 live version than the more house-flavoured 1991 mix, though many of the rhythmical electronic noises are present and correct. Ralf also sings portions of the lyrics in Italian and also German. *Minicalcolatore*. Quite lively actually; very much a hybrid of the 81/91 versions...

'The Robots'; Seems to have gone a bit overboard on the weird noises at the start, which characterise the live versions; they carry on well into the song. On the whole, it is obviously derivative of the more refined 1991 version but quite loose and formless. The 1991 versions are far superior.

'Music Non Stop'; unsurprisingly, something different every night again. Similarities to the live version as performed on the UK tour of 1991, chiefly via Ralf Hütter's rather 'jazzy' keyboard lines. Either a lot of refinements were made before the release of **'The Mix'** version or this is Kraftwerk in free-form mode.



ITALIA '90



The Visuals...

The stage set featured the streamlined Kling Klang set-up as per the 1991 tour. However, the actual hardware of the video screens appear to be the same as those used in 1981.

The videos projected appear to be a curious hybrid of the 1981 and 1991 versions. *'Numbers'* featured the familiar computer generated digits but in a random fashion; not the synchronised version as per 1991. *'Computer World'*, an oddity; at the Bologna concert it featured the visuals that were to be used for *'Home Computer'* in 1991. For the other concerts in this Italian tour the more familiar graphics, as per 1991, would appear to have been used.

'Home Computer'; a bit vague about this. At the Bologna concert the film used features the heads of the bands mannequins as found in the middle of the sleeve for *'Electric Cafe'*. For the other concerts I am unsure; probably the same film as used in 1991. *'Computer Love'*; the coloured images of the *'spectrum analyzers'* and suchlike appear to have been used, as in 1991. Also like the 1991 tour format is *'Autobahn'*. For *'Trans-Europe Express'*, it appears as if there were portions of the original 1977 promo video, featuring the band members, shown along with the black and white archive footage familiar to the 1991 tours.

'The Robots' seems to have been very different from all other tours. Only the band themselves on stage; no dummies - no robots. The video backdrop displaying the original 1978 promo video.

The Set Lists;

BOLOGNA, Teatro Tivoli 7.2.90

Numbers, Computer World, Tour De France, The Model, Computer Love, Home Computer, Autobahn, Radioactivity, Trans-Europe Express, Pocket Calculator, The Robots, Music Non Stop.

PADOVA Discoteca Extra Extra 8.2.90

Numbers, Computer World, Home Computer, The Model, Computer Love, Tour De France, Autobahn, Radioactivity, Trans-Europe Express, Pocket Calculator, The Robots, Music Non Stop.

GRASSINA (FLORENCE) Casa Del Popolo 9.2.90

Numbers, Computer World, Home Computer, The Model, Computer Love, Tour De France, Autobahn, Radioactivity, Trans-Europe Express, Pocket Calculator, The Robots, Music Non Stop.

GENOVA Psycho Club 11.2.90

Numbers, Computer World, Home Computer, Tour De France, The Model, Computer Love, Autobahn, Radioactivity, Trans-Europe Express, Pocket Calculator, The Robots, Music Non Stop.

This article written by IAC, based on info. supplied by Massimo Farrina, Emilio Giarretta, Luca Morandi, Basile Tonino and Paul Wilkinson.

The centrespread pix;

Top left; Ralf Hütter. Song: 'Computer World'. Pic supplied by Paul Wilkinson - Massimo Farrina

Top right; Florian Schneider. Song: 'Pocket Calculator'. Pic supplied by Luca Morandi.

AS FAR AS I KNOW, Kraftwerk made no appearances in 1979 or 1980 on television. In 1981, with the release of the 'COMPUTER WORLD' album, they returned to the limelight and once again they were on the gogglebox.

Television Appearances and Video's - 1978-1987

by Paul Wilkinson

1981 - POCKET CALCULATOR

The promotional video for this was shot live, performing with the mini-instruments and dressed in black. *(The fact that it is from a live show indicates that this must have been put together after the singles original release in May '81 - IAC)* The film is put into slow motion and tinted yellow, very heavily, in some places. The film does play at normal speed too though and shows Ralf giving the stage some serious dance steps. It's a shame that the music is the studio recording and not the live version as this spoils it and gives the impression that Kraftwerk are bad at miming!

Kraftwerk started their world tour of 1981 in Florence (Firenze), Italy (19.05.81). They had a week of publicity work between this gig and their next one, in Rome (25.05.81). Kraftwerk appeared on three Italian programmes; '*Domenica In*', '*Discoring*' and '*Che si beve stasera*'. On all occasions, they performed '*Pocket Calculator*'. Except - it was in Italian! '*Minicalcolatore*'. The track was the familiar studio recording of the song but with Ralf singing in Italian. In these appearances, Kraftwerk are dressed in the familiar black outfits and mime to the song with their mini-instruments. Although the members stand in the normal Ralf/Karl/Wolfgang/Florian order for the '*Domenica In*' appearance, they are spaced quite far apart, so the camera shows only one member at a time for a lot of the clip. *(There are some excellent close-ups of the mini-instruments that the band use here, especially with Florian, who appears to have two pocket calculators taped together, back to back, which allows him to flip them over every so often - while he goes through his rather exaggerated moves, these moves still in evidence on recent tours! - IAC)*

1982 - THE MODEL / COMPUTER LOVE

As far as I know of, there was never a video for 'COMPUTER LOVE'. When 'THE MODEL' was re-issued, there were several different versions of the promo video. The most common one is known (to UK fans anyway) as '*the Top Of The Pops one*', as this was shown on that programme for their only week at number one in the UK charts. Most of the video is shot live, primarily during '*Neon Lights*', as portions of the video for this song can be seen on the video screens behind the group. Definitely one of the best of the promo video's as there is some good shots of the band playing their instruments. As mentioned earlier, most of the video is of the band playing live - the remainder features the black and white archive fashion show footage of the glamorous models, which is what the band use, to this day, when the song is performed live. Periodically shown on MTV, chiefly on their '*Greatest Hits*' programme.

A programme called '*Music Box*' showed another video for 'THE MODEL'. This one is just a mish-mash of past Kraftwerk video's, mainly the 1977 video of 'SHOWROOM DUMMIES'. There are also snippets of the 1978 video for 'THE ROBOTS' shown, as well as from the 'POCKET CALCULATOR' clip.

1981? - NUMBERS / COMPUTER WORLD PART 2

Very little is known about this video, except that it features lots of beer cans, the manufacturing of computers in a factory! The footage for 'COMPUTER WORLD 2' is of coal mining processes! People say that it is a bootleg, though my own personal opinion is that it may have been released in the USA, where 'NUMBERS' was issued as a double A side single (along with 'COMPUTER LOVE'). The video looks American, judging by the quality of the way it is filmed.

1981 -

"Die Mensch Maschine"

'Die Mensch Maschine' is the name of a programme shot for German TV. It features good shots of Kraftwerk playing live (in Vienna, Austria, November 1981). Unusual is the fact that the band are dressed in the MAN MACHINE outfit - red shirts, black ties. Not only does it show excellent footage, from several angles (from the front, side and behind) but also has close ups of their equipment, in particular Ralf's three keyboards. The live portions show Kraftwerk playing 'Numbers', 'Computer World', 'Pocket Calculator', 'The Robots' (complete with the mannequins) and 'Home Computer'. All tracks are badly edited, which lets the show down. There is also an interview with Ralf Hütter throughout, which is said to have been shot in Kling Klang studio, whilst on tour - that is why the room is empty - as the studio is on tour! As well as this, there is also video's shown for 'Radioactivity', 'Showroom Dummies', 'Trans-Europe Express' - 'Europe Endless'. (Details of these unique video's are in the Video's article in issue 4 - IAC) This programme is an excellent glimpse at Kraftwerk circa 1981, for those not fortunate to have seen them then. (Like me!)

1983 - TOUR DE FRANCE

Two video's appear to have been made for this track originally. The first, and lesser known of the two, shows Kraftwerk themselves, dressed in black cycling gear, riding around on bicycles, shot in colour. It appears that this version is quite scarce and it accompanied early versions of the more common black and white version. The standard version, with the black and white archive footage, is still used in the bands live performances to this day. This film features scenes from the Tour De France itself, from the 1950's and features such cyclists as Fausto Coppi and Louison Bobet.

1984 - The film 'Breakdance' used 'TOUR DE FRANCE' in its soundtrack. The clip from the film features a young kid, breakdancing to the song, using a broom as well in his dance.



(Top to bottom) Scenes from;
THE MODEL
TOUR DE FRANCE
THE TELEPHONE CALL

1986 - MUSIQUE NON STOP

With the re-emergence of Kraftwerk in 1986 came this amazing video. An ideal video for any pop show, but could be better with a more stronger track (i.e. 'COMPUTER WORLD'). However, this excellent video was made in New York, America, at the Institute of Technology. The video features the heads (and bodies) of the band in computer generated animation.

The video was made by Rebecca Allen and began life in 1983 for the 'TECHNOPOP' song. 1984 was when it really came to life and, according to the 'Man Machine and Music' book, it was complete by October 1984, awaiting only the final editing. There was then quite a gap, as 'MUSIQUE NON STOP' was not released until October 1986!

If you are an MTV viewer, you will have seen this often enough, as it is one of the few Kraftwerk video's they seem to show.

1987 - THE TELEPHONE CALL

The final video for this issues article is, to me, the strangest one. Filmed in black and white, Kraftwerk try and recreate the 'new song, old image' feel, as they do for live performances by using black and white archive footage.

The video harks back to the nostalgic 30's/40's period in its use of vintage telephones, microphones, tape recorder, typewriter etc. Each of the four band members is dressed in black, complete with black gloves too. They are shown individually, either holding a telephone receiver, typing, operating the tape recorder etc. What is particularly unusual is that this is the first time since 1978 and the last time (up to now) that Kraftwerk have been seen in the flesh for a promo video. (Other than by being filmed at a live gig or by using the dummies or robots.) Let's hope that it will happen again at some point!

Next time; 1987 - the present day. □

Small Ads

I HAVE KRAFTWERK cuttings, 7", etc., but I would like to exchange (or for sale) it with other things about Frank Zappa, Captain Beefheart and also used phone cards. Write to; Gogo Krampota,

LOOKING TO CORRESPOND with Kraftwerk fans from abroad, particularly the US and Germany, and also from the London area. Write to; Cathy Carr,

FRED BECKER is seeking to trade the US CD's of 'Computer World', 'Electric Cafe' (both Warner Bros.) and 'The Mix' (Elektra) for the German CD editions. Write to; Fred Becker,

WILL BUY; Kraftwerk; 'The Mix' (German version on vinyl), 'Electric Cafe' (Edicion Espanola), 'Der Telefon Anruf' 7" or 12", 'The Telephone Call' UK 12", 'Mini-Calculateur' 7" or 12", 'Tour De France' - any 1984 remixes (7" or 12"), 'Elektric Music'; 'TV' 12" pic. disc, 'Crosstalk' CD single or 10" promo, 'Esperanto' Japanese CD. Lots more wanted - sales lists welcomed. Small selection for trades. Write to; Øystein Moe,

WANTED; Kraftwerk live LP's - 'Kraftbox Vol. 1' (Munich '81), 'Tbon Pabothnk' (Munich '81), 'Machine' (Utrecht '81), 'Kometenmelodie' (Cologne '75) and also video's. Write to; Max Pielmaier,

KRAFTWERK ITEMS FOR SALE/TRADE; 12" Swedish-only 'Between The Sheets' single - Kraftwerk cover versions-Mint. □ Swedish magazine, 1991, 'New Life', with Florian on cover and good live article with exclusive pictures - Mint. □ UK promo poster for 'Musique Non Stop' - excellent picture - VGd+++ □ Extensive collection of photographs, 1978-1993 - On/off stage, including large excellent quality 1991 tour photo's, press photo's etc. □ Many other Kraftwerk/J-M-Jarre items available for sale/trade □ Send S.A.E. to; Bill Hannah, □ I am a keen video/audio collector and need more, especially of 1993 tour.

There have been a lot of unusual and remarkable records over the years by Kraftwerk. Of course, Kraftwerk are a very international band, though a few singles were only ever released in the homeland of Kraftwerk, Germany. The rarest and most collectable 7" single is of course the almost unknown 'MITTERNACHT' EP (also known as the 'CLUB SELEKTION' EP), released in October 1974 (Philips 6853 001). This 7" EP features 'Mitternacht', 'Morgenspaziergang' and 'Kometenmelodie 1', as on the 'AUTOBAHN' album. Because of the songs lengths, this single plays at 33 rpm.

This is surely an odd selection of songs, but there's a very simple explanation.....

The 'Mitternacht' / 'Club Selektion' EP

by Michael Kellermann

These songs were not the most popular songs from the 'AUTOBAHN' album. Philips intended to release the songs 'Autobahn' and 'Kometenmelodie 2' as 7" singles, so they would never give away those on a 'CLUB SELEKTION' EP.

The owner of this special publishing company called 'CLUB SELEKTION' was a certain 'Bertelsmann company' (today well known with his BMG company - Bertelsmann Music Group). Bertelsmann was the owner of ca. 45 book shops all over Germany. Sometimes he offered special records and tapes published on 'CLUB SELEKTION' and only sold in the 'Club Centre' (CC). But it was not easy to buy records or books at Bertelsmann, because you had to become a member of the 'Club Centre', to get inside these shops to buy the special records and tapes. You were only allowed in by having a membership-card and you would only have one of those by buying several books over the year.

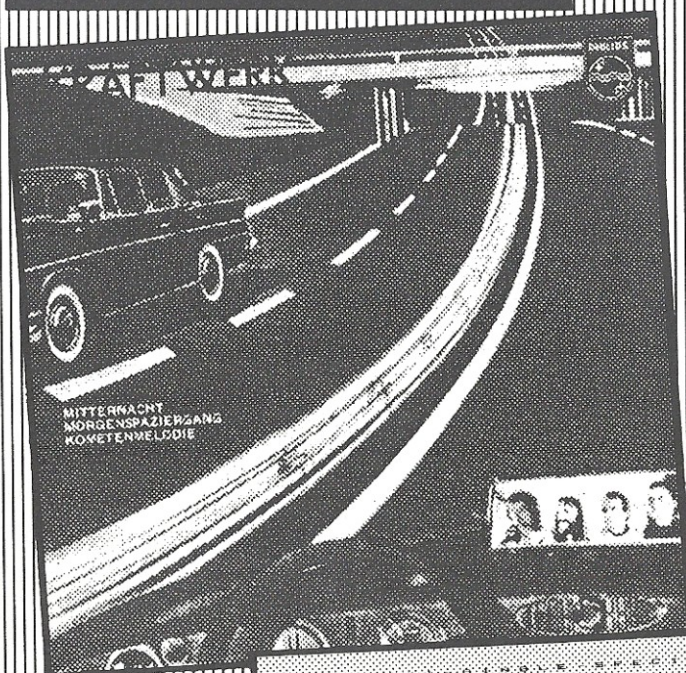
After the success of the 'AUTOBAHN' LP, Bertelsmann decided to make a special record by this new band. The result was this EP. Because they were not allowed to publish the whole LP, they took the 'free' songs and released them in this unusual, for Germany, format.

The record was only manufactured on behalf of the Bertelsmann 'Club Centre'. Every 'Bertelsmann - Club Selektion' pressing was equipped with the 'Club Selektion' / Club Edition printing on the back cover. This had to be done to make sure that these records were only sold in the 'Club Centre'. So, they were only available from these shops. The 'Mitternacht' EP was originally sold for DM 5.50 (ca. £2.50) in 1974.

The front cover features a portion from the original German 'AUTOBAHN' LP while the back is quite plain, just white with black text. (See illustration on page 31). This record is of course very limited. It was not a 'hit', though its first pressing of 255 copies sold out. It was never re-released.

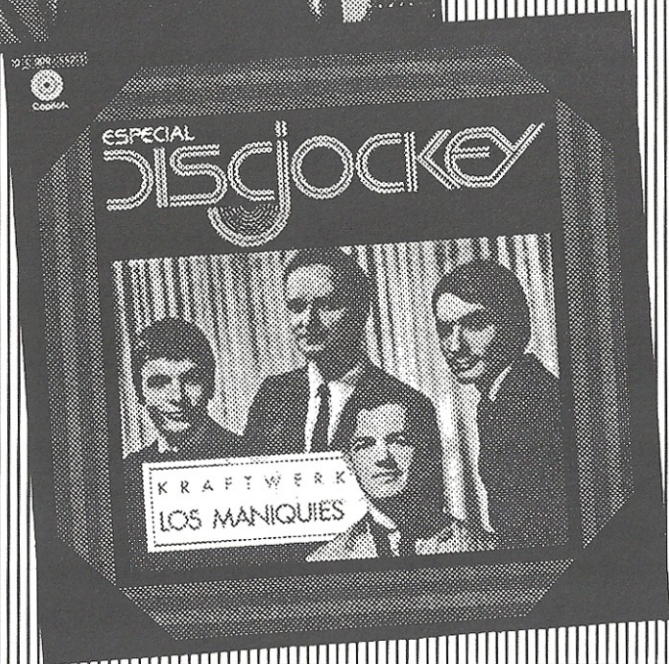
Nowadays, funny-money prices are charged for this item; ca. £100 - £130! Because of its excellent hard-paper cover this single can often be found in very good condition. (My own one is M/M). If you should be lucky enough to find a copy of this single don't hesitate; buy it! □

Club Selektion 7" EP - West Germany, 1974



Computer Welt 12" - West Germany, 1981

Showroom Dummies, French 7", 1977



Showroom Dummies, Spanish 7", 1977



Since the last issue of **AKTIVITÄT** it has been relatively quiet on the **ELEKTRIC MUSIC** front . . . or so it seems, with a new single release just around the corner. Firstly though, many people are disappointed with the lack of success that 'ESPERANTO' and Elektric Music have achieved.

ELEKTRIC MUSIC

by Paul Wilkinson

This can be put down to two reasons, the first being lack of promotion. Basically, the promotion was rushed and very little of substance achieved, although the UK magazines gave promising reviews for the album, while Karl and Lothar both worked very hard to interviews etc. The second reason was due to Elektric Music not touring. The band had planned to do a small tour of England in October, but this had to be shelved as they couldn't find any suitable venues to play in and those that were suitable were fully booked. The tour has been shelved until sometime in 1994, when hopefully we will see them 'elektrifying' the stage.

Elektric Music have released a new single, in Germany at least. 'LIFESTYLE' was issued in November, again on SPV records, on 12" (cat. no. 050 93855) and CD single (050 93853). The mixes of 'LIFESTYLE' on the CD single are; *Radio Style* (3.39), *Club Style* (6.00), *Phoneme Style* (3.32), *Album Style* (4.46) and *Edit Style* (7.30). The 12" single contains all the mixes except for the Album Style. The track has been totally reworked and now has a greater impact and a much more danceable feel, especially the Club Style and Edit Style mixes, which are remixed for the nightclub.

The writing on the sleeve describes the group as **i'lektrik 'mju:zik** and the title as **laifstail**, in dictionary pronunciation fashion, in keeping with the phonemes idea which characterises this particular song. A promo-video for the song has been made. (Sleeve illustration is in the **ACTIVITY** section, page 3.)

When will the single be issued in England and Europe on EastWest? I don't know. At the time of going to print, EastWest were still to decide on when the single would be issued and on what formats. However, EastWest have pressed a very limited edition 10" promo-single (Cat. no. SAM 1252). This contains three of the mixes - the *Edit Style* on side A and the *Club Style* and *Phoneme Style* mixes on side B.

As to further collaborations with other artists, none are planned at the moment. More negotiations have been going on between Elektric Music and Electronic.

Elektric Music have also been in the British press over the last few months. Firstly, they were in *Select* magazine in August, *Future Music* in September (an excellent two-page article). Another good article appeared in *Record Collector* (the October issue) and most recently they were featured in November's *MT* (*The Music Technology Magazine*).

So, when the single is released, watch the **TV** and try to see the new video for Elektric Music's new single as part of your 'laifstail'. □



Lothar Manteuffel (left) and Karl Bartos (right)

Kraftwerk UK Discography

Section 1 - The Albums

Title.....	Label.....	Cat. No.....	Year.....
KRAFTWERK.....	Vertigo	6641 077	1972
[Tracks: 'RuckZuck', 'Stratovarius' / 'Megaherz', 'Vom Himmel Hoch' / 'Kling Klang', 'Atem' / 'Strom', 'Spule 4', 'Wellenlange', 'Harmonika'.]			
Double album. Unique cover design, gatefold sleeve. Essentially, a compilation bringing together the first two LPs by the band, that had previously been released only in Germany. Original copies have black and white 'spiral' Vertigo labels. Later issues have the familiar, colour, 'spaceships' label design.			
Re-issued in 1981;			
KRAFTWERK.....	Vertigo	6641 077	1981
Double album, but now in single sleeve - not gatefold - front design is the same as before but the rear features the right hand portion from the inside of the original gatefold sleeve.			
RAIF AND FLORIAN.....	Vertigo	6360 616	1973
[Tracks: 'Elektrisches Roulette', 'Tongebirge', 'Kristallo', 'Heimatklänge' / 'Tanzmusik', 'Ananas Symphonie'.]			
Unique cover design, very different from the German version. No inner sleeve but some copies have a Vertigo logo inner sleeve.			
AUTOBAHN.....	Vertigo	6360 620	1974
[Tracks: 'Autobahn' / 'Kometenmelodie 1', 'Kometenmelodie 2', 'Mitternacht', 'Morgenspaziergang'.]			
Unique sleeve design; blue coloured, with white motorway road sign graphic and text.			
Also issued on cassette-tape; Vertigo, 7149 005			
The LP was intended to be re-issued in 1982/3 on EMI, cat. no. EMC3405, but this, as far as I know, was not issued until...			
... Re-issued in June 1985, in redesigned sleeve;			
AUTOBAHN.....	Parlophone/EMI	AUTO 1	6/1985
New sleeve design, based on the original West German release, but with amendments. Also includes inner sleeve.			
Also issued on; Cassette-tape; Parlophone/EMI, TC-AUTO 1 Compact Disc; EMI, CDP 7 46153 2			
EXCELLER 3.....	Vertigo	6360 629	1975
[Tracks: 'RuckZuck' (Edit), 'Autobahn' (Edit), 'Tongebirge', 'Kristallo' / 'Comet Melody 2' (Edit), 'Kling Klang' (Edit), 'Vom Himmel Hoch' (Edit), 'Stratovarius' (Edit).]			
Compilation LP, with many unique edits of the songs. Some copies of the sleeve are 'textured', some are plain. (Smooth.) White label test-pressings also in circulation. Original copies have a sticker; 'Autobahn was ein Monster Here she is mit 7 others'.			
Also issued on cassette-tape; Vertigo, 7149 007 with a totally different running order; i); 'Ruckzuck', 'Comet Melody 2', 'Tongebirge', 'Vom Himmel Hoch', 'Stratovarius' ii); 'Autobahn', 'Kling Klang', 'Kristallo'.			
RADIOACTIVITY.....	Capitol	E-ST 11457	12/1975
[Tracks: 'Geiger Counter', 'Radioactivity', 'Radioland', 'Airwaves', 'Intermission', 'News' / 'The Voice Of Energy', 'Antenna', 'Radio Stars', 'Uranium', 'Transistor', 'Ohm Sweet Ohm'.]			
Original copies contain lyric insert. Copies are available with both the 'orange' coloured label and later 'maroon' coloured label.			
Also available on; Cassette-tape. Capitol TC-E-ST 11457			

Autobahn, UK 'Classic Cuts' re-issue 7", c.1981

Classical Gas
Autobahn

Classic Cuts



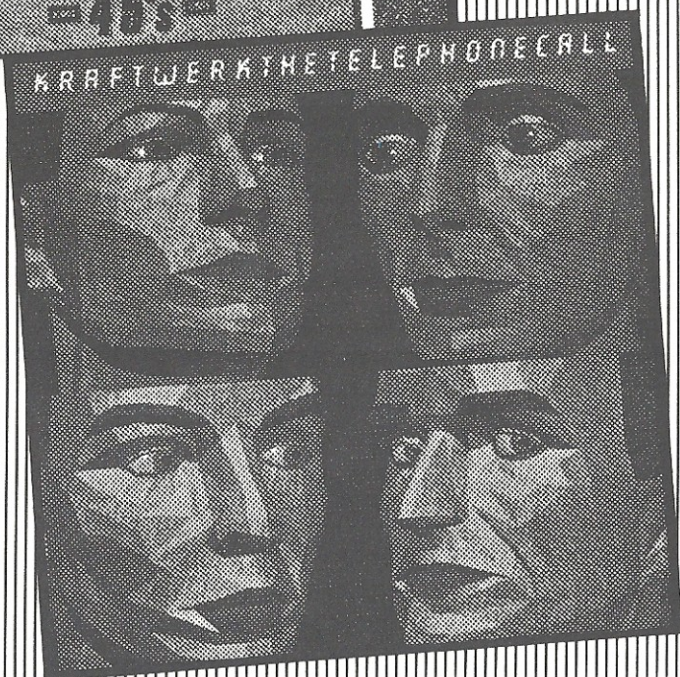
Beggars Opera
Kraftwerk

KRAFTWERK: KOMETENMELODIE 2



Kometenmelodie 2, UK re-issue 7", 1981

Computer Love / The Model - UK 7", 1984



The Telephone Call - UK Single, 1987

Re-issued in 1982;

RADIOACTIVITYFame FA 41 3103 1 1982
'Fame' re-issue. Slightly amended sleeve - tracklisting and other credits are now printed on the rear of the sleeve and there is no inner sleeve included. Cream coloured 'Fame' label design.
Also available on Cassette-tape; FA 41 3103 4

Re-issued circa 1985/86(?);

RADIOACTIVITYCapitol EMS 1256 85/86?
Re-issue. Sleeve design as per the 'Fame' version, with amendments. (Different Capitol logo design. Black coloured label design.
Also available on Cassette-tape; Capitol, TC-EMS 1256
CD edition released; July 1987. Capitol/EMI, CDP 7 46474 2

TRANS-EUROPE EXPRESSCapitol E-ST 11603 5/1977
[Tracks; 'Europe Endless', 'The Hall Of Mirrors', 'Showroom Dummies' / 'Trans-Europe Express'. 'Metal On Metal', 'Franz Schubert', 'Endless, Endless'.]

UK version comes with a different, more colourful, sleeve design compared to the West German release. Includes inner sleeve.
Like 'Radioactivity', copies are available with different label design variants.
Also available on Cassette-tape; Capitol, TC-E-ST 11603. The cassette itself contains the correct running order, but the sleeve and label are incorrect - transposing the 'Franz Schubert' track onto side 1 and 'Showroom Dummies' onto side 2.(!)
There are actually a few variants of the Capitol release available, with altered sleeve and label designs.

Re-issued c. 1986;

TRANS-EUROPE EXPRESSFame FA 41 3151 1 1986
Does not include inner sleeve.
Also available on cassette-tape; FA 41 3151 4

Also re-issued in 1985, on LP and cassette, as part of EMI's 'Price Attack!' series. Although the pamphlet that publicised this series gave the serial numbers as ATAK 5 and TC-ATAK 5 respectively, this was only used on the (removable) stickers on the LP sleeve; the sleeve and record itself retained the Capitol serial number and was identical to earlier issues; the LP retaining the maroon/silver Capitol label design and still complete with an inner sleeve.

CD edition released; July 1987. Capitol/EMI, CDP 7 46473 2

THE MAN MACHINECapitol E-ST 11728 4/1978
[Tracks; 'The Robots', 'Spacelab', 'Metropolis' / 'The Model', 'Neon Lights', 'The Man Machine'.]
Contains inner sleeve.

Also available on Cassette-tape; Capitol, TC-E-ST 11728
A 'preview pressing' promo copy of the LP is also in existence too, with a different(?) sleeve.

Re-issued in 1983;

THE MAN MACHINEFame FA 41 3118 1 1983
Sleeve is slightly amended, to include additional credits on the rear of the sleeve. No inner sleeve. Cream coloured 'Fame' label.
Also available on Cassette-tape; FA 41 3118 4

CD edition; Capitol/EMI CDP 7 46039 2

ELEKTRO KINETIKVertigo 6449 066 1981
[Tracks; 'Autobahn' (Edit), 'Ananas Symphonie' (Edit), 'Strom' (Edit), 'Mitternacht' / 'Kometenmelodie 2', 'Heimatklänge', 'Tanzmusik', 'Spule 4'.]

A second compilation from the Vertigo released albums. The edit of 'Autobahn' is different to the one issued on 'Exceller 8'.
Also issued on cassette-tape; Vertigo, 7143 066

COMPUTER WORLDEMI EMC 3370 5/1981
 [Tracks: 'Computer World' (Part One), 'Pocket Calculator', 'Numbers', 'Computer World' (Part Two) / 'Computer Love', 'Home Computer', 'It's More Fun To Compute'.]

Includes inner sleeve. Labels are black with yellow text. (German ones are black with green text.)

Also available on cassette-tape; EMI, TC-EMC 3370 Original copies are in yellow coloured cases - later copies are clear.

Promo / test(?) copies of the LP are in existence; the records themselves have plain, red coloured labels. The sleeves (both outer and inner) use the same designs as the finished versions BUT - i) the heads on the computer screen are printed in lime-green (as per the West German release) ii) the sleeves themselves are only joined at one side and, thus, fold out. The inner sleeve portion does not have rounded corners, which the finished version has.

CD edition available; CDP 7 46040 2

ELECTRIC CAFEEMI EMD 1001 11/1986
 [Tracks: 'Boing Boom Tschak', 'Technopop', 'Musique Non Stop' / 'The Telephone Call', 'Sex Object', 'Electric Cafe'.]

Gatefold sleeve, with inner sleeve.

Also issued on; Cassette-tape; EMI, TCEMC 1001. Compact Disc; EMI, CDP 7 46416 2

THE MIXEMI EM 1408 6/1991
 [Tracks: 'The Robots', 'Computer Love' / 'Pocket Calculator', 'Dentaku', 'Autobahn' / 'Radioactivity', 'Trans-Europe Express', 'Abzug', 'Metal On Metal' / 'Home Computer', 'Music Non Stop'.]

(N.B. All tracks are new, re-recorded versions.)

Double album. Gatefold sleeve, with inner sleeves.

Also available on; Cassette-tape; TCEM 1408. Compact Disc; CDEM 1408

Section 2 - The Singles

7" Singles

Autobahn (Edit) (3.06) / Kometenmelodie 1 (6.20)Vertigo 6147 012 1975
No picture sleeve issued. Earlier copies have silver coloured paper labels. Later copies have 'injection moulded' plastic labels.

Comet Melody 2 (Kometenmelodie 2) (Edit) (2.49) / Kristallo (6.19).....Vertigo 6147 015 8/1975
No picture sleeve issued.

Radioactivity (Edit) (3.18) / Antenna (Edit) (3.05)Capitol CL15853 2/1976
Picture sleeve available. Promo copies also available; these have the release date printed on the label; 13.2.76. It appears that the single was reissued/re-promoted later in 1976, to co-incide with a short tour played by the band in October.

Trans-Europe Express (Edit) (3.44) / Europe Endless (Edit) (3.37).....Capitol CL15917 1977
No picture sleeve issued. A curious release; although there are definitely normal copies of this 7" in circulation, the promo copies seem to appear for sale more regularly!

Showroom Dummies (Edit) (2.43) / Europe Endless (Edit) (3.37).....Capitol CLX104 1977
Up until now it was thought that this 7" was a Promo-only release, but it is now confirmed that there are normal copies in circulation too. Unlike the 12" equivalent there was no picture sleeve issued.

The Robots (Edit) (3.42) / Spacelab (Edit) (5.04).....Capitol CL15981 5/1978
Fold-out picture sleeve available for some copies. Promo copies also available.

The Robots (Edit) (4.03) / Spacelab (Edit) (5.04).....Capitol CL15981 5/1978
This second issue, featuring a different edit of 'The Robots', was issued later. Other than by playing the record itself, the only

other way to tell the issues apart may be in the matrix number stamped on the vinyl of the record itself - the 3' 42" edit has a matrix number of SF94843-2. The 4' 03" edit has a matrix number of SF94843-1. This observation is based only on one example I know of, so this is not 100% concrete - confirmation or denial of this theory is welcome. Promo's also available.

Neon Lights (Edit)(3.28)/Trans-Europe Express (Edit)(3.46) / The Model(3.38).....Capitol CL15998 10/1978
No picture sleeve issued. Promo copies also available.

Autobahn (Edit) (3.07) / 'Classical Gas' by Beggars OperaVertigo CUT108 1981?
This is often listed as a French release, due to the fact that the record itself is pressed in France. I believe that, although pressed in France, it is a UK release; it was definitely available, along with the other singles in the 'Classic Cuts' series, from UK record shops at the time of its original release. Picture sleeve, of sorts, available.(See illustration.)

Pocket Calculator (Edit) (4.33) / Dentaku (Edit) (4.33).....EMI EMI5175 5/1981
Picture sleeve available. White label test pressings are also in circulation.

Kometenmelodie 2 (Edit) (2.50) / Vom Himmel Hoch (Edit) (2.51).....Vertigo VER 3 7/1981
Picture sleeve available. (See illustration.) Obviously issued to compete with the release of the 'Computer Love' single ('Kometenmelodie 2' appeared either on the same week or one week earlier.)

Computer Love (Edit) (3.45) / The Model (3.38).....EMI EMI 5207 7/1981
Picture sleeve available. Picture sleeve is predominately yellow coloured with bright green coloured 'screen' area.

The Model (3.38) / Computer Love (Edit) (3.45).....EMI EMI 5207 11/1981
Picture sleeve available. The big hit! A re-issue of the previous release - with the A and B sides flipped though. (The actual records are the same though - only the covers were changed - so, in theory, 'The Model' is still the B side!) The picture sleeve, while retaining the same design, is now predominately red coloured with the 'screen' area now yellow.

Showroom Dummies (Remix) (2.38) / Numbers (Remix) (2.34)EMI EMI 5272 2/1982
Picture sleeve available. The A side is actually a remix, though this is not mentioned on the record label; there is additional, very subtle, electronic percussion added. The remix of 'Numbers' is noticeably different from the original; faster with a brief snippet from 'Computer World 2' added too. One-sided test pressings for both A and B sides are in circulation too.

Showroom Dummies (Remix) (2.38) / The Model (3.38)EMI EMI 5272 2/1982
Picture sleeve available. This version is a mispressing, featuring 'The Model' on the 'B' side - though the labels themselves still state that it plays 'Numbers'. Obviously a blunder at the pressing plant.....and not the only one to affect Kraftwerk releases.

Tour De France (3.05) / Tour De France (Instrumental) (2.40).....EMI EMI 5413 7/1983
Picture sleeve available. Worth pointing out is that the 'B' side is not at all like the '2e Etape' version on the 12" equivalent, even though, judging by the track times, this impression may be gained. Earlier copies of this 7" have yellow coloured labels; later issues are red coloured.

Computer Love (Edit) (3.45) / The Model (3.38).....EMI G45 16 1984
Picture sleeve available. A 1984 re-issue, part of the 'Golden 45's' series of 7" singles. Very different sleeve design in comparison to the previous issues. (See illustration.) Two label colours are available - some are light blue, some are black.

Tour De France (Francois Kevorkian Remix) (Edit)(3.44) / Tour De France(3.05)EMI EMI 5413 9/1984
Picture sleeve available. The remix - the confusion! The record company did nothing for future archivers by issuing the record with the same catalogue number as the original and, to add to the confusion, both the picture sleeve and label of the re-issue still refer to it being published in 1983. The front of the picture sleeve on this re-issue has an additional 'As featured in the film 'Breakdance'' message, which helps differentiating the issues The labels are yellow coloured. The 7" version was actually issued a few weeks after the 12" remix.

Musique Non Stop (7" Version) (4.08) / Musique Non Stop (Version) (3.19).....EMI EMI 5588 10/1986
Picture sleeve available. Although the stated time for the version on the 'B' side is 3.45, it actually clocks in at 3.19.

The Telephone Call (Remix)(Edit)(3.47) / Der Telefon Anruf(Remix)(Edit)(3.47).....EMI	EMI 5602	2/1987
<i>Picture sleeve available. (See illustration.)</i>		
The Robots (Single Edit) (3.43) / Robotronik (Single Version) (3.46).....EMI	EM 192	5/1991
<i>The 1991 re-recordings. Two, slightly different, picture sleeves available; these can be differentiated by the graphics. The original copies have 'The Robots' title on the front printed in red text. The later copies have this in white text. There are other differences too, detailed in full in issue 1. Copies are available with both silver coloured 'injection moulded' labels and also black coloured paper labels.</i>		
Radioactivity(Kevorkian 7" Remix)(4.08)/Radioactivity(Orbit 7" Remix) (3.49).....EMI	EM 201	10/1991
<i>Picture sleeve available. Again, like the previous release, both paper and injection moulded labels are available.</i>		

12" Singles

Showroom Dummies (6.11) / Europe Endless (9.35).....Capitol	12CLX104	1977
<i>Picture sleeve issued. The picture cover features pictures of the band themselves, from the video shoot for the 'TEE' single.</i>		
Neon Lights (9.03) / Trans-Europe Express (Edit) (3.46) / The Model (3.38).....Capitol	12CL15998	10/1978
<i>Pressed in luminous vinyl. Picture sleeve available. Promo copies, distinguishable by a gold stamp on the cover, are also available. Some of the copies feature a mix-up with the labels - A on B sides and vice versa.</i>		
Showroom Dummies (Edit)(2.43)/Spacelab (Edit)(3.36)/Europe Endless(9.35).....Capitol	12CL16098	1979
<i>Picture sleeve available on earlier copies, later ones without. The first of the 'Showroom Dummies' re-issues. The picture cover is very much 'Man Machine' styled, featuring the pix of the band as used on the inner sleeve for that album, one on each side</i>		
Pocket Calculator (Edit) (4.35) / Numbers (3.19) / Dentaku (4.55).....EMI	12 EMI 5175	5/1981
<i>Picture sleeve available.</i>		
Computer Love (7.15) / The Model (3.38).....EMI	12 EMI 5207	7/1981
<i>Picture sleeve available. See comments for the equivalent 7" release.</i>		
The Model (3.38) / Computer Love (7.15).....EMI	12 EMI 5207	11/1981
<i>Picture sleeve available. See comments for the equivalent 7" release.</i>		
Showroom Dummies (Remix) (2.38) / Pocket Calculator (4.55) / Numbers (Remix) (2.34).....EMI	12 EMI 5272	2/1982
<i>Picture sleeve available. The A side is the same as per the 7" issue. There is a mistake on the picture sleeve (and label) as to the running order of the record; the above listing is correct.</i>		
Tour De France (Long Version) (6.30) / Tour De France (3.05) / Tour De France (2e Etape) (2.40).....EMI	12 EMI 5413	7/1983
<i>Picture sleeve available. Earlier copies of this 12" have yellow coloured labels; later issues are red coloured.</i>		
Tour De France (Francois Kevorkian Remix) (6.47) / Tour De France (Version) (6.44) / Tour De France (3.05).....EMI	12 EMI 5413	8/1984
<i>Picture sleeve available. The later copies of this 12" have, like the 7", an additional message printed on the front referring to the 'Breakdance' connection, thus making it easier to differentiate. However, the initial copies of this re-issue don't have this - a subtle, but potentially confusing difference. Labels are yellow coloured. Later copies do not have a picture sleeve.</i>		
Musique Non Stop (6.15) / Musique Non Stop (7" Version) (4.08).....EMI	12EMI5588	10/1986
<i>Picture sleeve available. Promo copies are also available - with a very different label design - plain black with only the songs title printed in large-ish silver lettering. The normal copies labels are also black and have silver print - they are pretty different though - honest!</i>		

The Telephone Call (Remix) (8.10) / House Phone (4.54) / Der Telefon Anruf (Remix) (Edit) (3.47)	EMI	12 EMI 5602	1/1987
<i>Picture sleeve available. (See illustration.) Again, like the previous release, Promo copies with a different label design available.</i>			
Robotronik (4.51) / The Robots (Single Edit) (3.43) / The Robots (Album Version) (8.56)	EMI	12 EM 192	5/1991
<i>The 1991 re-recordings. Two, slightly different, picture sleeves available; refer to the comments as for the 7" equivalents for details. Labels are black coloured with silver print.</i>			
The Robots (Album Version) (8.56)	EMI	12 EMDJ 192	5/1991
<i>One sided Promo-only release. No picture sleeve issued. White coloured labels with black print.</i>			
Radioactivity (Francois Kevorkian 12" Remix) (7.26) / Radioactivity (Francois Kevorkian 7" Remix) (4.08) / Radioactivity (William Orbit 12" Remix) (7.23)	EMI	12 EM 201	10/1991
<i>Picture sleeve available. Labels are black coloured with silver print.</i>			
Radioactivity (Francois Kevorkian 12" Remix) (7.26) / Radioactivity (William Orbit 12" Remix) (7.23)	EMI	12 EMDJ 201	10/1991
<i>Promo-only release. No picture sleeve issued. White coloured labels with black print.</i>			

Cassette Singles

Pocket Calculator(Long Version)(4.55) / Dentaku(Edit)(4.33) / Numbers(3.19)	EMI	TC EMI5175	5/1981
<i>Comes in a cardboard, 'flip-top' box that features only the image of the pocket calculator on the front - not the bands heads.</i>			
Tour De France (Long Version) (6.30) / Tour De France (3.05) / Tour De France (2e Etape) (2.40)	EMI	TC EMI5413	7/1983
<i>Comes in a standard plastic cassette case - with a paper insert. The front of this insert is like the 7"/12" sleeve designs but it features only three of the band members - adios, Florian!</i>			
The Robots (Single Edit) (3.43) / Robotronik (Single Version) (3.46)	EMI	TC EM 192	5/1991
Radioactivity(Kevorkian 7" Remix)(4.08)/Radioactivity(Orbit 7" Remix)(3.49)	EMI	TC EM 201	10/1991
<i>As with the cassingle for 'The Robots' it plays the same tracks on both side 1 and 2 of the cassette and comes in a card box.</i>			

Compact Disc Singles

Robotronik (4.51) / Robotnik (7.41) / The Robots (Single Edit) (3.43)	EMI	CD EM 192	5/1991
<i>Comes in (the standard for the UK) slim 'jewel case' clear plastic box with insert. The 1991 re-recordings. Like the 7" and 12", two, slightly different, picture sleeves available. In addition, the original issues of this CD single have a mispressing; instead of the Single Edit of 'The Robots', they actually play the Single Version of 'Robotronik'. Like the picture sleeves, the actual CDs themselves can be differentiated - both are yellow coloured, but the giveaways are the graphics; the originals have only black coloured text; the second version has 'Kraftwerk' printed in red and the song titles are in silver against black oblongs.</i>			
Radioactivity (Francois Kevorkian 7" Remix) (4.08) / Radioactivity (Francois Kevorkian 12" Remix) (7.26) / Radioactivity (William Orbit 12" Remix) (7.23)	EMI	CD EM 201	10/1991
<i>Comes in (the standard for the UK) slim 'jewel case' clear plastic box with insert. Other than juggling the running order of the tracks slightly this is identical to the 12" issue.</i>			

Special thanks for their help in the compiling of this discography to John Shilcock, Martin Avery and Mark Stagg.



20 YEARS AGO, Kraftwerk released their **RALF AND FLORIAN** LP. To mark the event, we will look at various aspects of the LP, which, to the majority of fans, still remains one of their least heard LPs.

It was 20 years ago today...

The 'Ralf and Florian' LP under the spotlight by IAC

The LP was first released in Germany in November 1973. The original vinyl LP copies appear to have been deleted round about 1981/82 or so. Since then there has been no re-issues at all; neither on vinyl nor, surprisingly to outside observers, on CD.

With the gift of hindsight, **RALF AND FLORIAN** can be seen to be the LP that gave the first indications of the direction in which Kraftwerk's future sound lay. Really, there is very little that can connect the contents of '*Kraftwerk 1*' or '*Kraftwerk 2*' to later recordings. '*Ralf and Florian*' however, is the first LP on which the band were able to utilise a proper keyboard-synthesizer, in preference to the organs and electric piano's previously employed, and this fact is what undoubtedly shaped this LP's contents.

The rear of the cover for '*Ralf and Florian*' gives us a good look at their equipment at that point in time. The picture shows that Ralf had by this time added a Mini Moog synthesizer to his set-up. Back in 1973 a Mini Moog would be a rather desirable item for a band of Kraftwerk's ideals. Unlike some other synthesizers/electronic gear, which could produce electronic sound but were not equipped with a keyboard, the Mini Moog could not only produce a wide array of unique sounds but, with its keyboard, would allow the player to harness these sounds in a melodic fashion; tunes! While earlier records contain electronic sounds, most of the keyboard sounds appear to be from either an electric piano or an organ, neither of which would give the player such a wide scope as a proper synthesizer.

Back to the photo; as well as the Mini Moog, Ralf is also equipped with a Farfisa electric piano, though this appears to be augmented by a hefty box of tricks mounted above it. In addition, he also has a set of bass pedals too. Florian's ensemble is far more uncommon; there is a fair amount of electronic gear on display, though none of these devices have a keyboard as such. Presumably, the rhythm generator first heard on '*Kling Klang*' and also on this LP is amongst the gear. In addition, a number of flutes are there too, as well as some kind of guitar - 8 stringed - probably, judging by what is heard on '*Ananas Symphonie*', some kind of a lap-steel guitar.

As I mentioned, this LP points the way to the future Kraftwerk, though it still reaches into the past in its reliance on flutes, drum kit and guitars. Despite this, the differences between this LP and the previous two are quite clear. Whereas the first two records often utilised sound on its own as an end in itself, the contents of this LP are far more melodic and tuneful, clearly more keyboard-based. While the sounds themselves are still as important, greater thought has been given to the melodies and tunes. Pop music, here we come. The previous LP, '*Kraftwerk 2*', has very little in the way of keyboards on it. Side one is dominated by '*Kling Klang*', the instrumentation of which appears to be; rhythm box, bass guitar, flutes, electric piano (and the numerous chimes at the start of the song). Side two is dominated by electric guitar, bass guitar, flute and echo box. A proper keyboard-synthesizer just isn't there!

One point worth noting is that the contents of the songs on '*Ralf and Florian*' are probably the least 'industrial' of Kraftwerk's entire output, which is at odds with the previous and subsequent LP's. For starters, the titles themselves portray more abstract, gentler themes; 'electric roulette', 'Tongebirge' (roughly, a mountain of sound(?)), 'crystals', 'the sounds of home', 'dancemusic', 'pineapple symphony'. A far cry from autobahns, transistors, megahertz, robots, spacelabs and computers of earlier and later work. The music on '*Ralf and Florian*' is softer; gone are the cacophonous extremes of sound that typify the earlier records. Lusher, more synthetic sounds, as opposed to industrial hums and buzzes, permeate this work.

It's easy to understand why the first two LPs hold little appeal for some listeners; while later Kraftwerk can be heard on tracks such as '*Ruckzuck*' and '*Kling Klang*', these are the exceptions rather than the rule. In particular, side 2 of '*Kraftwerk 2*', with its untidy, formless guitar experimentation, will have little in common to fans more suited to the smooth finish of a '*Trans-Europe Express*' or an '*Electric Cafe*'. '*Ralf and Florian*' might though.

For the benefit of readers who haven't heard the LP or know much of its tracks, here are some comments on the tracks. This is purely subjective and my own opinion. Many readers may feel that '*Ralf and Florian*' is the best LP ever made and that such descriptions may well detract from the LP or prejudice new listeners against it. On the other hand, some may well think it's a load of garbage and some kind of pre-'Autobahn' twaddle!

Elektrisches Roulette Well, this could be a case of 'We've got a Mini Moog and we're gonna use it!' A range of electronic sounds are heard throughout the track, in addition to drums and percussion, electric piano, electric violin(?). Tunes abound and collide. I would imagine that, at this point in time, if you were a fan of the band, taking the LP home from the record shop and placing it on your turntable for the first time, this track must have seemed like a bolt from the blue; it sounds quite different to anything from the previous two LPs and it would probably seem as if Kraftwerk were heading for more mainstream trajectories.

Tongebirge Kraftwerk in 'ambient' mode. This is quite laid back, a slowly unfolding tune. No rhythm as such to propel the track, with Florian's heavily echoed flute on one side of the mix and Ralf's synthesizer melodies on the other. Rather pleasant.

Kristallo This track is often singled out as being one of the most original and progressive of the tracks from this LP. This is probably due to the bass synth and its choppy rhythm which would, in all seriousness, not have sounded out of place coming from any loudspeaker during 1988's acid house summer of love! While it doesn't have a thumping four-from-the-floor bass drum beat to anchor it, you can hear the similarities. Above this, there is a more random, freeform keyboard line, which often seems to play at a different tempo from the bass rhythm, which may sound odd to some ears. This would appear to be the first ever completely electronic/synthesized Kraftwerk track. No flute, no guitar, no drums, no violin.

Heimatklinge Like '*Tongebirge*', this is quite laid back. Made up primarily from flute and piano, it is perhaps a Kraftwerk equivalent to the 'ambient' / furniture music area explored, later, by Brian Eno and pondered, earlier, by Erik Satie. Heimatklinge; the sounds of home. Environmental music? Music to do your washing up to?! Well, Ralf has been known to make such claims for Kraftwerk's music in interviews!

Tanzmusik This track is probably the one which sounds most like later Kraftwerk. Probably because of the rhythm box, which is quite central in the mix. It has always reminded me of parts of '*Autobahn*' and '*Airwaves*'. This track is also the first to have Kraftwerk singing, with choral 'aaahhhhs' flitting in and out. Synthesizer, drums, glockenspiel(?) add to the barrage of sound.

Ananas Symphonie The longest track on the LP, clocking in at just under fourteen minutes. There are distinct sections to this song. For me, the first minute or so is the most interesting. If the rest of the song had continued in this vein it would have been quite something. After a flurry of initial sounds, things start to move when a high altitude synth and plucked guitar are joined by an electronic rhythm which fades in. This sounds pretty impressive, for the time, and is augmented by the first airing of the electronic voice that later records would improve upon and utilize to such great effect. It can be heard quite clearly here, reciting '*An-an-as Sym-phon-eeeeeeee*' three times! Unfortunately, this little section hardly lasts any time and soon fades out, followed by a section that uses a heavily phased sound (guitar, I presume) on one side of the mix and synthesizer on the other. Then follows a section of white noise in the classic 'lets-pretend-its-ocean-waves' mode. The later section sees a return for the 'cocktail music' rhythm box, slower this time and joined by lush synthesizer tones and more hawaiian / steel guitar. Though melodic, the tune doesn't really go far, content to wander off in its tropical feel. This track has the air of unfulfilled promise about it. The electronic voice, something of a first, no sooner appears than it disappears - sadly under-employed.

* * * * *

The original German release of the album, Philips 6305 197, remains the most desirable edition to have. The original copies came complete with an additional 'Musicomix'; a large poster. This contains various humorous drawings by Emil Schult and also Florian Schneider. (It is also the first piece of Kraftwerk 'produkt' that makes mention of *Kling Klang Verlag*, their company). In addition, the German sleeve is different to the UK design. The German edition features a portrait photo of Ralf and Florian on the front, whereas the UK edition, Vertigo 6360 616, features a simplistic circuit-board design instead. The back of the sleeve remains almost identical though, featuring the colourful pic of Ralf and Florian, seated at their instruments in (presumably?) an early incarnation of Kling Klang studio. Amusingly, there is some kind of message, in German, scratched into the 'run-off' groove of the record itself which makes some kind of similarity between Kraftwerk and Status Quo of all bands! (Perhaps nothing more alarming

than the simple fact that both acts were signed to Vertigo records!) There are also promo copies of the German edition in circulation and these can be distinguished easily by the white coloured 'Musterplatte' labels.

In fact, most other countries chose to use the German sleeve design on which to base their own. The UK edition and the weird Italian compilation seem to be the only home for the circuit board design.

Another interesting edition of the album is the Japanese edition. This does not feature the picture on the rear of the sleeve, of the band, that the majority of other editions have. It does however contain an interesting biography on the band, printed in both Japanese and English.

The American edition, Vertigo VEL-2006, was not in fact released until 1975, and differs from most others in that it contains English translations of the song titles on the back cover too. Sleeve design is otherwise like the German edition. Interestingly, there was a sticker attached to the shrink-wrap which stated 'contains the hit *'Kristallo'*'. Whether this was issued as a single in the US is a mystery. I, nor anyone I have asked, has ever heard of it as a single. Perhaps some kind of promo-only release? Some copies of the album have the title misprinted on the label as *'Kraf And Florian'*! (Further info on the US release on page 43 of issue 4). Also issued on cassette (VCR-4-2006) and even 8-track cartridge! (VC-8-2006)

The Canadian issue again uses the portrait photo on the front, though the picture on the back is printed in black and white. There is also a French release, Philips 9118 004, though I have no other details than the cat. no.

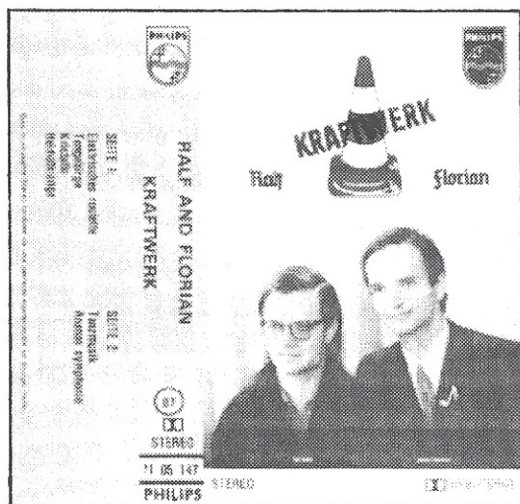
The Spanish release of the album, Philips 63 05 197, did not appear until 1978, perhaps as part of a 'Pop Legends' series, as it has such a logo printed on the rear of the sleeve. This was one of the countries that also benefited from a cassette release of the album, Philips 71 05 147. (Illustrated later in this article.) The Dutch issue of the album, Philips, 6435 117, was also part of a 'Pop Legends' series, though when it first appeared I have no idea.

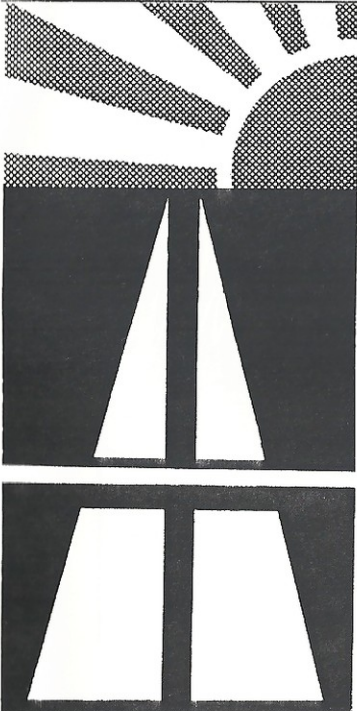
I do not know if the full version of the album was ever issued in Italy, but they were 'treated' to a compilation album that squeezed all the tracks from both the *'Kraftwerk 1'* and *'Ralf and Florian'* albums onto one single LP! (Fontana, 9286 875) Three of the tracks are unedited. (*Elektrisches Roulette*, *Tongebirge* and *Heimatklänge*). The other tracks are all edited down. In particular; *'Ananas Symphonie'*, from 13'55" to a mere 6'45"; *'Kristallo'*, from 6'34" to 1'35". The sleeve design for this compilation uses elements of the UK sleeve design, with the simplistic circuit board design employed once more, in a deep pink colour this time. Further details on this LP are included in issue 2's *'Compilation and On and On...'* article.

Closed Circuit?

20 years on, the bands attitudes toward the LP are unclear. It is known that Mute records approached the band in 1992 with the idea of issuing the bands early material on CD format on their 'Grey Area' sub-label, but the opportunity was passed by.

Will it ever be re-issued? With any other band it would only be a matter of time, but Kraftwerk are not bound by the rules of others, so don't get your hopes up. Kraftwerk appear to own the rights to the material, so, ultimately, it is their own decision whether or not it is re-issued in any form at all. If you want to know, you'll have to ask... Ralf and Florian! □





KRAFTWERK AND ELEKTRIC MUSIC CONVENTION 1994

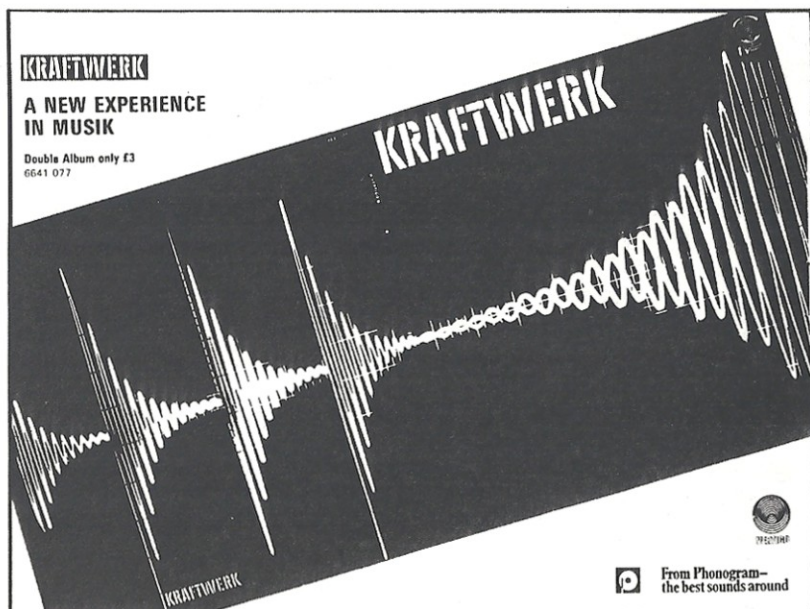
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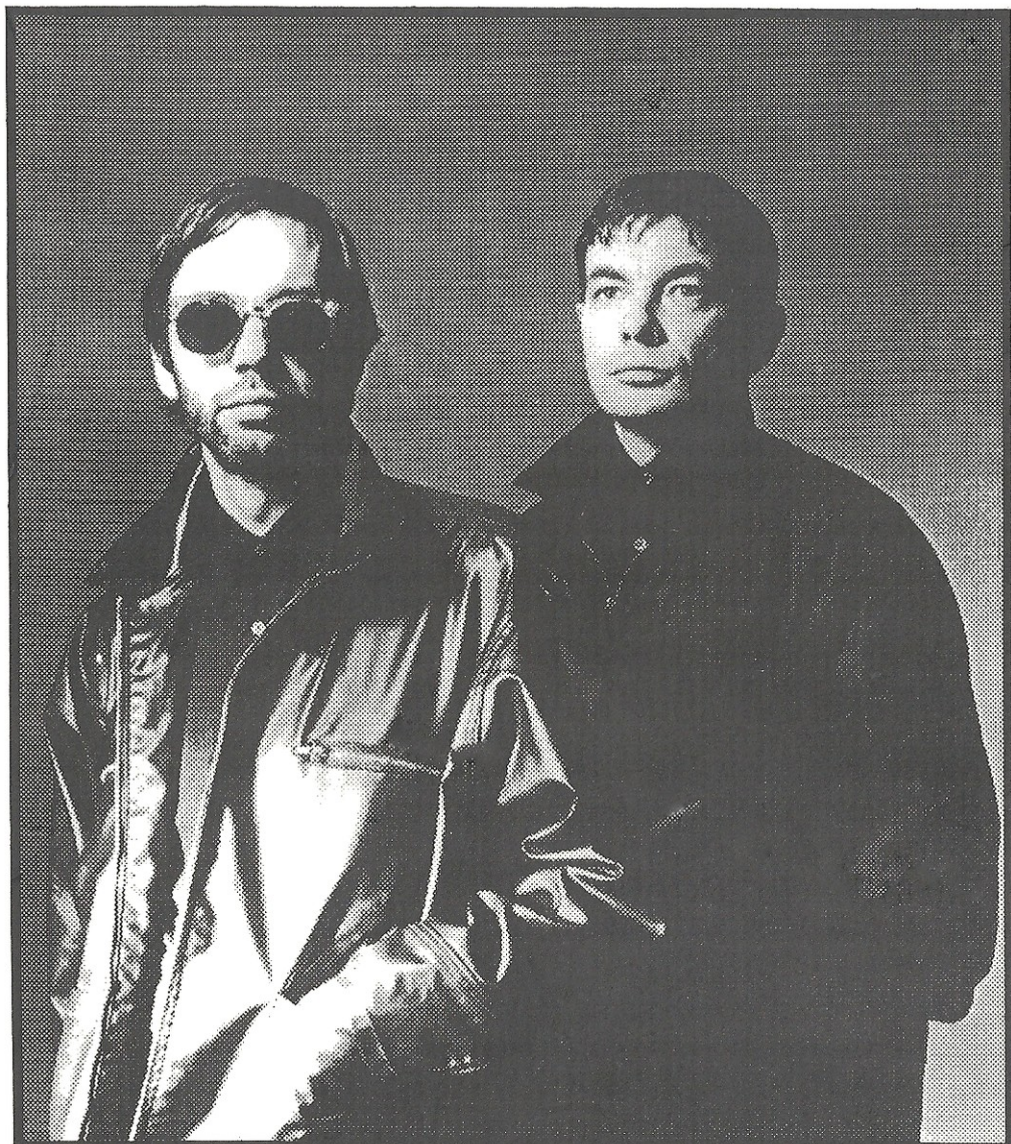
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